

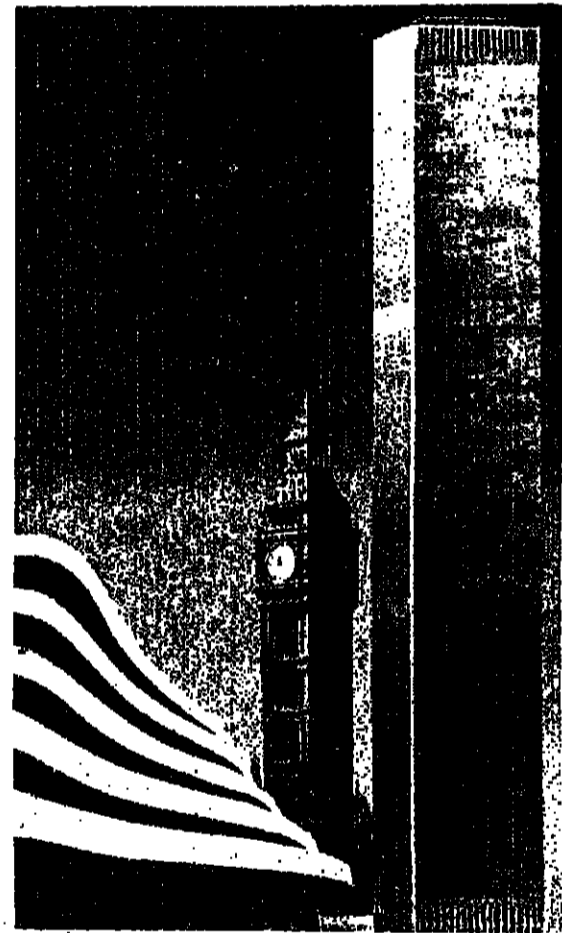
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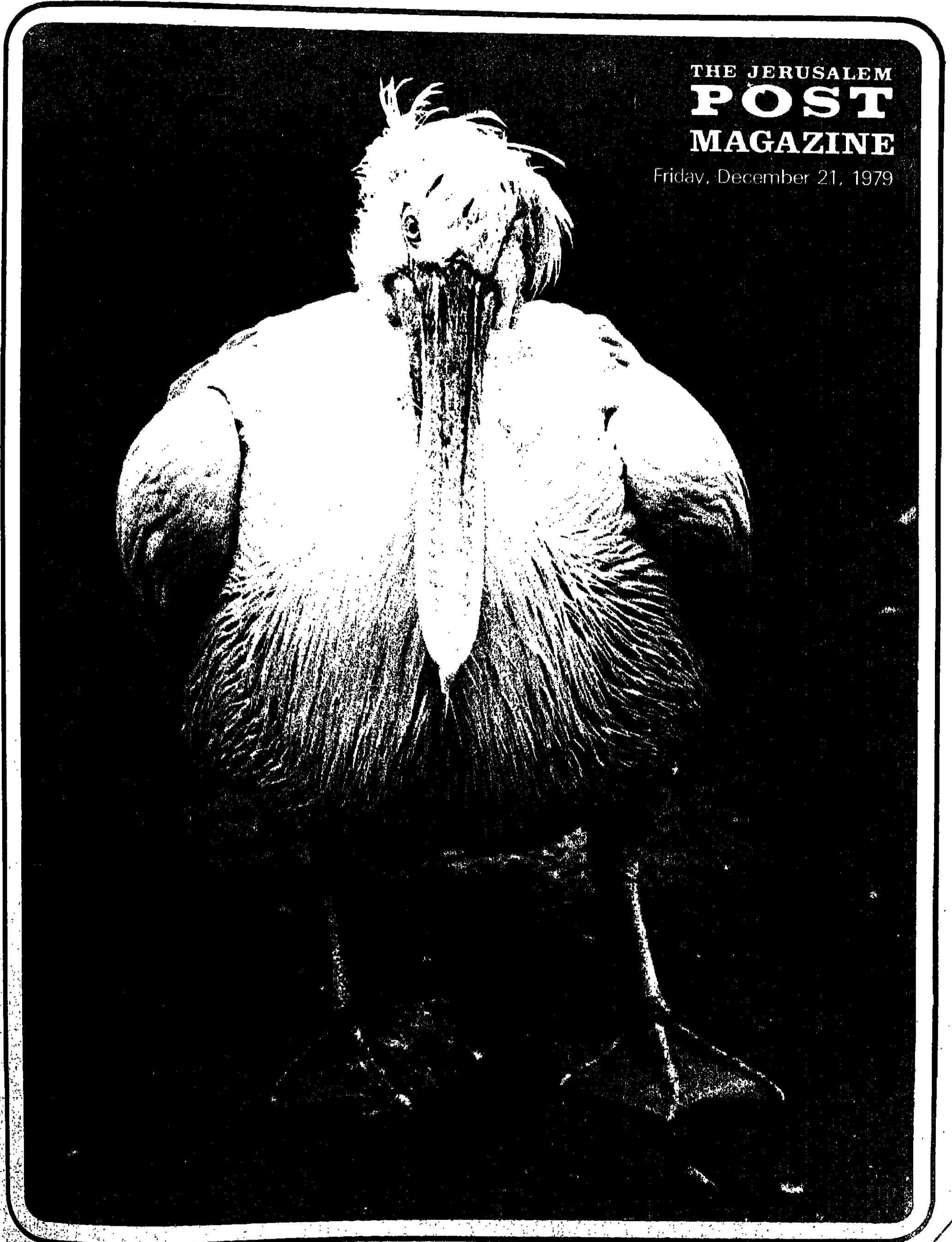


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THE JERUSALEM
POST
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Friday, December 21, 1979

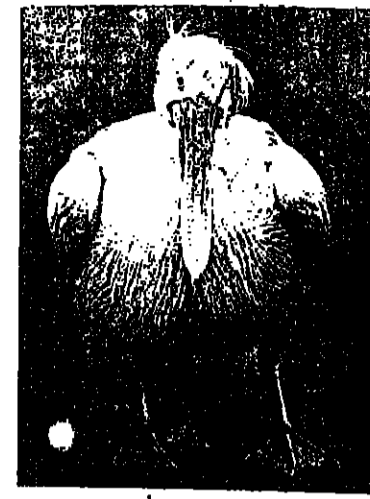
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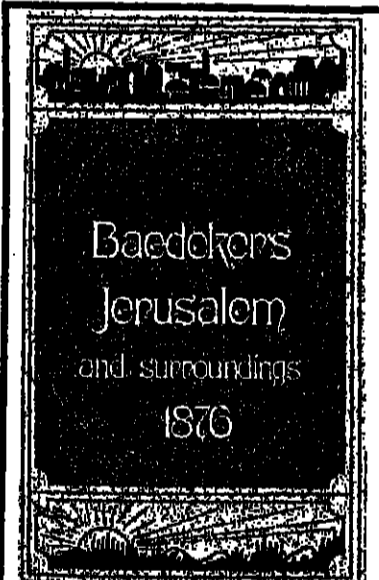


On the cover: 'A funny old bird is the pelican. His beak can hold more than his belly can.' These words of Ovid Nash are an apt description for Israel Talby's photograph of a pelican in the London Zoo.

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- There's Always Something Happening at the
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LATE ONE autumn afternoon, as the desert sky takes on a saffron glow with the approaching sunset, a jeep carrying four men winds its way down the slopes of the Negev highlands towards a patch of green in a scorched wadi. Behind the crooked trunk of an acacia tree, about 50 metres from the main growth of acacias and shrubs, the travellers park their jeep. They set a camera on its tripod and wait, patiently, for other visitors to arrive.

Less than half an hour later, a herd of six gazelles, graceful animals with lyre-shaped horns and strong proud necks, appear out of the barren hills and trot hesitantly towards the patch of vegetation. A click of the camera shutter breaks the silence and the gazelles stop in their tracks. The leader of the herd turns his quivering nose in the direction of the intruders. When he is satisfied that there is no threat of attack, he leads the rest of the gazelles to the wadi, where they have come to graze on the foliage.

Dr. Amotz Zahavi marks the site on a detailed topographical map and tells his companions: "The gazelles need free access to their grazing grounds if they are to survive. Let's hope they can continue to have it."

It sounds almost like an afterthought, the way he says it. But this is why Zahavi and his associates have come to this isolated valley — to find ways of saving the wildlife.

Zahavi, director of the Institute for Nature Conservation Research at Tel Aviv University, heads one of the survey groups organized to earmark areas of natural beauty and importance in the Negev which they hope to protect from the long reach of Israel Defence Forces before the relocation of bases from the Sinal is completed.

Nature-lovers like biologist Zahavi and his co-chairman in the survey mission, zoologist Prof. Heinrich Mendelssohn, understand all too well that the IDF's redeployment spells doom for much of the Negev's fragile plant and animal life. There is an eleventh-hour attempt to snatch what they can from the tentacles of the military planners and the iron teeth of the bulldozers now chewing up large areas of the Negev for defence sites.

Another task force, consisting of archaeologists, is conducting a survey of unexcavated sites and fossil beds in the Negev in the hope that these, too, will be designated "off-limits" by the army.

THE INFORMATION gathered by the environmentalists has been turned over to the Nature Reserves Authority, the government body now "negotiating" with IDF planners over what areas in the Negev may be left as nature reserves.

The environmentalists have good reason to worry. The entire military infrastructure in the Sinal must be compressed, within three years, into an area one-sixth the size. The move involves the construction of three huge airfields, several military bases, tank and artillery training fields, and the infusion of thousands of soldiers. It will also mean the construction of 600 km. of roads, 400 km. of communication links, and 200 km. of electrical lines.

The Negev boom will include



(Uzi Koren)

Ecology & tanks

A tracked vehicle can open a wound in desert topsoil which will take a decade to heal. Israeli environmentalists explain to The Jerusalem Post's HARRY WALL how they are seeking to minimize the adverse effects of military redeployment on the Negev's fragile plant and animal life.

the rapid expansion of long-dormant development towns as defence and other industries are established there.

Against this juggernaut of technology and military growth stand a handful of committed environmentalists trying to

minimize the ecological disaster that, they say, is bound to occur. Much of the Negev's variegated plant life is in

(Amikam Shour)



danger of being destroyed by thousands of tons of roaring mechanized infantry. Many of its creatures — great and small and often invisible to the untrained eye or daytime traveller — are threatened with extinction by the destruction of their habitats and interference with grazing grounds and watering holes.

The IDF, considering the constraints of time and space imposed by the peace treaty, has displayed commendable sensitivity to the environmentalists' concerns. "The army is trying to cooperate with us in reaching a solution, or at least a compromise," says Dan Perry, deputy director of the Nature Reserves Authority.

But even with the best intentions, there is only a limited amount of space over which to compromise and even less time to find a solution. What took the IDF 12 years to build in the Sinal must be done in 1000 days in the Negev. And, in the final analysis, the environmentalists' considerations take second place to strategic needs, which in this case probably spell defeat for nature.

WHAT MOST concerns the nature-lovers is the fragility of the desert ecosystem. "The same characteristics that make the Negev ideal for preservation — slow metabolism and lack of water — can also lead to irrevocable damage," notes Phillip Alkon, an ecologist at the Desert Research Institute at Sde Boker, a branch of the Ben-Gurion University of the Negev. "Any slight interference in the local ecosystem can disrupt a highly interdependent pattern of life in the desert."

Much of the Negev is covered by a thin layer of soil called loess, to which all life precariously clings. It is the habitat of burrowing reptiles, myriads of insects, and unique forms of plant life. Tank treads and armoured vehicles can easily churn up the loess into a loose aggregate of sand and rock which, with the winter rains, would turn into slurry.

A single tank track can open a gaping wound in the ground, destroying the vegetation that binds the track soil; it could take decades to replace this vegetation. Moreover, the track immediately becomes a source of wind erosion, the effects of which may be felt far away. "Once the desert pavement [the ground cover made of small pebbles] is broken open, the surrounding plains could be turned into powder," explains Perry. He warns that one of the consequences would be frequent dust storms, turning large areas of the Negev into "dust bowls."

This will certainly come as distressing news for the many desert dwellers who moved to the Negev to enjoy its clean air and ideal climate. Airborne dust, of course, aggravates a number of respiratory diseases.

BUT BACK to the flora and fauna, which face the greatest danger.

Anyone who still thinks the desert region is a lifeless wasteland should spend a few days on a survey mission with Zahavi, who for 15 years was secretary of the Society for the Protection of Nature in Israel. To walk a Negev wadi with Zahavi is to see the night-stalking kangaroo rat emerge

from its burrow, and to watch a spotted sandpiper scratch its neat out of a hollow in the sand, to mention only two unforgettable sights.

"What the Negev, like other desert regions, lacks in quantity of animal life, it makes up for with a broad diversity of species," says Zahavi. All kinds of creatures have adapted to the region. These range from the larger animals such as ibex, gazelles, wolves, hyenas, foxes and even a few leopards (near Elin Gedi), to reptiles, rodents, birds and insects.

There are 60 resident species of birds in the Negev and about another 100 species which migrate each winter from Europe to the Israeli desert. Some of the winged creatures are quite spectacular, like the tall, spindly-legged Houbara bustards that can be seen near Kibbutz Revivim burrowing their long beaks in the ground in search of a delectable insect breakfast. "There are only 150 bustards left in the country, and we could lose them," Zahavi warns.

He is particularly worried about the threat to the local wildlife, whose numbers are already too low. "For some species, interference with access to watering holes can mean the difference between life and death," he warns. "If rubbish heaps are not free of industrial poisons, we won't have vultures and eagles in the Negev. A careless or ecologically-unaware sanitation worker can destroy half the vulture population in the desert." The same is true, adds Zahavi, for wolves, hyenas and

other scavengers who feed at local dumping grounds.

The vegetation of the Negev is even more variegated than the animal life. Over 600 species of plants grow wild in the desert. These include eucalyptus and pistachio trees, woody *Rolem* bushes and beautifully-coloured irises, crocuses and rare white tulips. But the value of the plant life is more than just aesthetic. "The desert acts as a 'bank' of genetic information that we can ill afford to lose," states Zahavi. "Some of our most important crops, such as wheat and barley, evolved from wild varieties found all over the Middle East. If a domestic grain does not have the gene resistance to attack from certain pests, then we must go back to the wild source and crossbreed it with the domestic plant to develop a strain with the right resistance."

He cites American oats which were saved from extinction by characteristics crossbred from wild oats in Israel, as an example of this application.

Desert flora also serve as food for grazing animals and ingredients for pharmaceuticals. "One species — *colchicum* — is the base of a drug used in the treatment of cancers," notes Zahavi.

Designating areas rich in flora is a chief aim of the Negev survey. "There are certain plants which, if destroyed, cannot be replaced for at least 70 years," warns the scientist.

One immediate goal of the environmentalists is to establish a park near Sde Boker for the study of the various biota found in the Negev.

"The Negev is a living museum of science and evolution," says Zahavi. Much of its importance to natural scientists derives from its being an extension of the great deserts of North Africa. Parts of the desert region exemplify what he calls "evolution on the move."

Numerous animal species have, over the course of time,



(Pasi)

migrated to the Negev and acquired their own special characteristics. "Some of these animals have developed from the usual 40 chromosomes to the 68 they now have, which makes them scientifically unique. Jumping jerboas, skinks [sand-burrowing lizards], and kangaroo rats are examples of the desert wildlife that, in the Negev, have developed unique properties. If you want to study African flora and fauna as well as mutated species without leaving Israel, you just need to go to the Negev," he declares.

Everywhere the nature lover looks, he sees diverse habitats and ecological systems, linked both geographically and

biologically to their Asian-African environment. A bald-faced mountain near Kibbutz Mashabel Sade is the "crowning jewel in a unique chain of mountains extending from the Sinal." A plain of sand dunes in the Western Negev is "an irreplaceable distribution edge of flora and fauna that once thrived in the Sahara."

For scientists and nature lovers the Negev, Zahavi stresses, is a natural treasure which should not be played with as if it were just a large sand-box.

IT WOULD BE wrong to compare the ecological problem facing the IDF in the Negev with the battles between industry and environmentalists in other countries. This is not an Alaskan pipeline situation. The dilemma confronting Israel is unique, and even the staunchest environmentalist views the nation's defence as the overriding consideration. "After all, the army is us," says Perry, who is a reserve officer in the IDF.

The Israeli ecologists are not fighting against the army so much as against the clock. "We had only a few months [before the redeployment began] to conduct a survey which should have taken a few years," Perry explains. "Once the military move in, and the damage is done, there is not much that we can do."

To make matters worse, the volunteers have run out of money to finance their own surveys and won't be able to continue with them unless they get the appropriate funds. That places the entire burden on the

Nature Reserves Authority, which itself is a low-budget operation and can afford to send only 15 field workers into the Negev. "We have asked the government to provide the additional resources, but so far it has not complied with our request," says Perry.

Most of the environmentalists may be described as realists rather than pessimists. "We hope to protect one-third of the Negev, but it's an uphill fight," says Perry in language that brings to mind a military campaign. "We know we will lose out in the plains and the Rift Valley [Arava], but we have wisely chosen areas which we think we can protect — the Judean Desert, the craters near Mitzpe Ramon, and the vicinity of Sde Boker.

"Even so," adds Perry, "there is no real assurance that, in time, these regions will not also be threatened by military encroachment. Who knows what the army will want in a few years?"

WHAT IS certain is that the Negev, long regarded as a barren expanse awaiting settlement and development, will lose its pristine quality. The imprint of the peace treaty will leave ugly scars on the desert surface.

Those who minimize the problem must be made to realize, says Prof. Amos Richmond of the Desert Research Institute, that "the Negev, unlike the Sinal, will always be part of Israel. So whatever the army does here should not be done in haste, because its impact will be felt by generations of Israelis." □

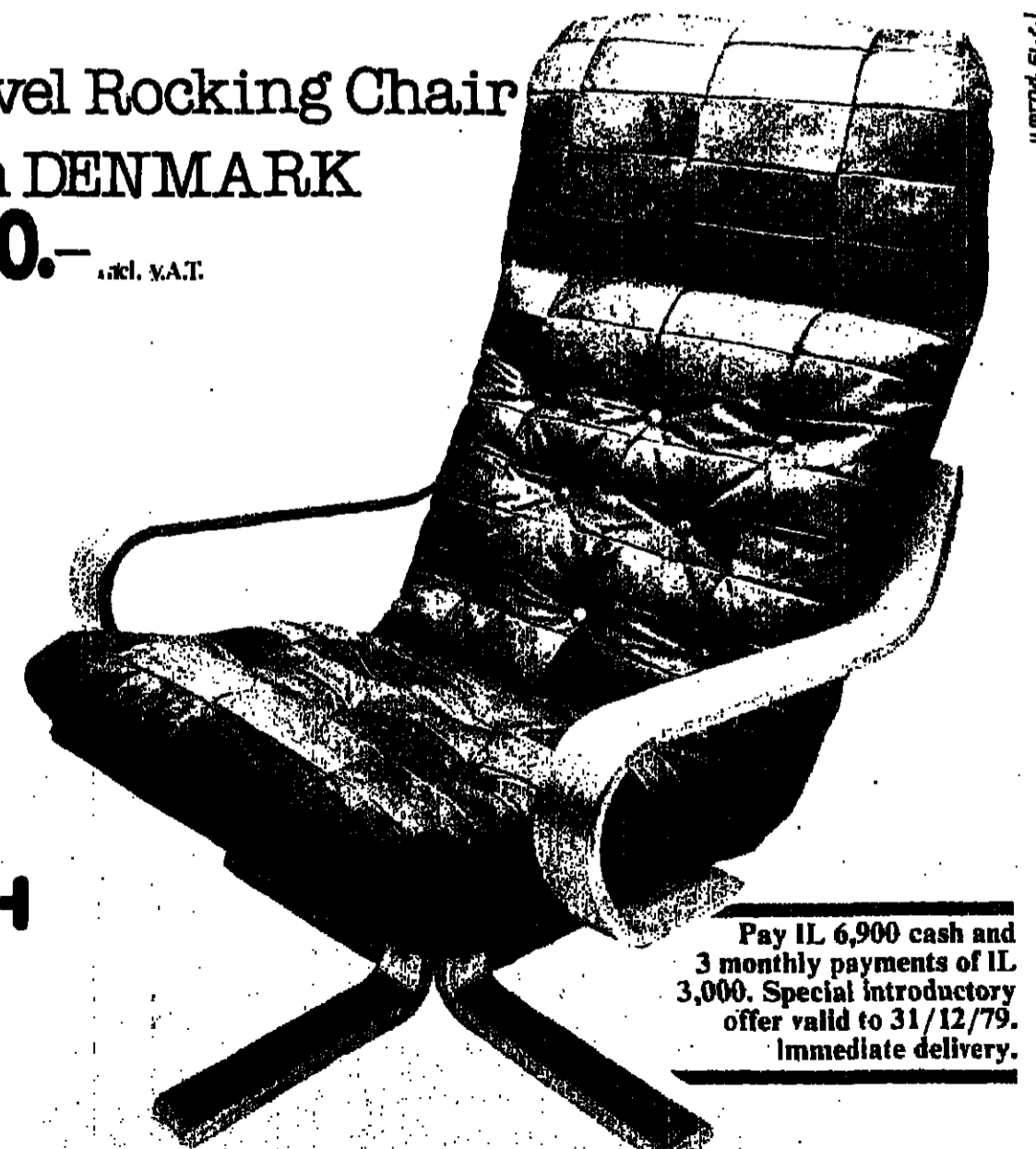
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TOWARD the end of the nineteenth century, in a remote province of the czar's empire, there was a poor woman who kept getting pregnant but always lost her child. She was strong and healthy, and the princess she worked for as a washerwoman was puzzled why she could not carry her children to term. "My husband beats me," she explained. "He is a cobbler who drinks, and he beats me when he drinks, and he drinks more when I get pregnant."

"You must go to the priest and ask for his advice," the princess suggested. "He will tell you what to do."

The poor woman went to the priest who told her that next time she conceived she must offer the child to God. "Then God will see to it that your child lives. But you must make sure that your child becomes a priest, because if he doesn't, God will get very angry, and terrible things will happen to your family, to Russia and to the whole world."

The woman went home in peace. And next time she conceived she did not lose her child. It was a boy, and she sent him to the seminary. He was not a bad student, but his ordination never took place. He became an atheist, a revolutionary — an enemy of God and the czar.

The boy's name was Yosif Vissarionovich Djugashvili, better known under his nom de guerre, Stalin — Man of Steel. His three decades of rule turned feudal Russia into the world's first socialist state, and the terror he instituted defined for this century the standard of communist theory and practice. His successors would like to consign him to history, hoping, along with his arch-enemy Leon Trotsky, that Stalinism will soon appear as "an episodic relapse." But thus far none of them has dared to defy his ghost by exonerating Trotsky or other leaders of the 1917 revolution killed on Stalin's order.

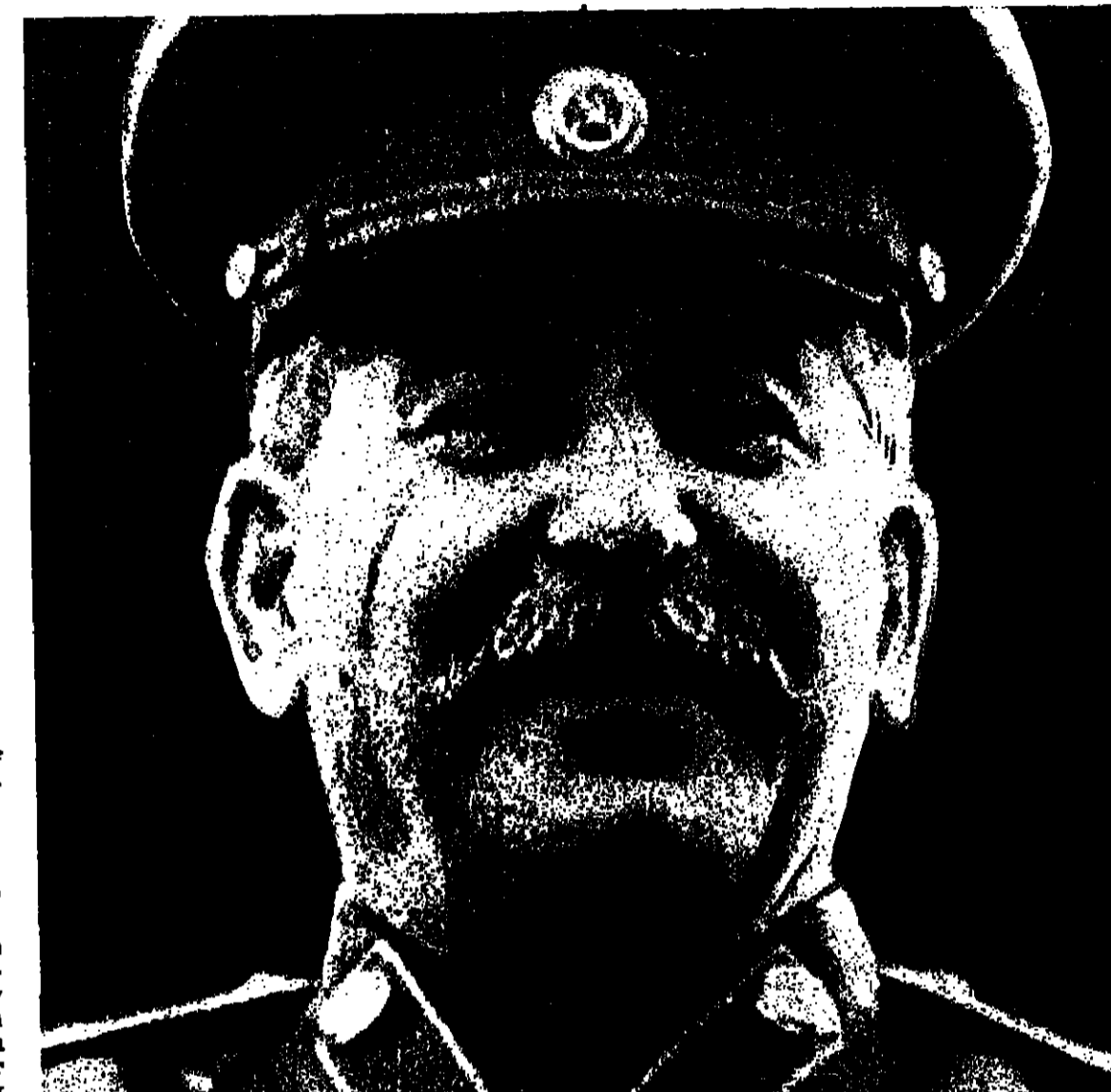
Those of us who lived under his rule cannot rid ourselves of the feeling that sooner or later his regime will return, or that eventually someone equal to him must step into his boots: a liberator to rescue Russia, Europe, the world. While memories of Stalin prompt some of his critics to hope for the rise of an anti-Stalin, among communists who dismiss his successors as weaklings his name evokes the primal strength and purity of the revolution.

DECEMBER 21 is the centenary of Stalin's birth. Or is it? People who lived under him have often suspected that like other parts of his biography, his birthdate too must have been invented. Perhaps the idea was to have his birth coincide with the longest night of the year — Stalin had a sense of black humour. Or, just as likely, the choice might have fallen on a date close to Christmas — the better to supplant a chief rival. In 1949, when the communist bloc celebrated Stalin's 70th birthday, novelist Leonid Leonov prophesied in *Prezida* that soon the day would come when the whole world has a new calendar with Stalin's birthdate as Day One.

Stalin was a master weaver of deception. He rolled less on

Memories of Stalin

Today is the 100th anniversary of the birth of Stalin. But while the Georgia-born dictator died more than 25 years ago, his presence still affects the Soviet state and system, writes CHARLES FENYVESI, who lived under Stalinist rule in Hungary after World War II.



Goebbels' technique of repeating, with Germanic thoroughness, the Big Lie than on the thousand and one little lies of the inventive East adept at dissembling and indifferent to contradiction. From one day to the next, he decreed heroes to be villains, and revised doctrines and slogans. There was no truth other than the one he directed the latest issue of *Pravda* to reveal — no sense of an assured past or future, only an endless revolution in a convulsive, catatonic present.

Stalin was a street-wise cynic from one of the empire's slums who distrusted the revolution's believers — especially its intellectual and sentimental believers. Unlike other tyrants, Stalin had no soft spot for an old friend and responded to no appeal to his mercy. Expressions of loyalty left him unmoved — perhaps he didn't believe that anyone could be loyal to him. When he was told that one of his victims, a Red Army general, shouted "Long Live Stalin!" just before he was shot, Stalin muttered an obscenity.

It was always a shock to listen to his favorite song — described as such and broadcast at least once a day while he was alive but forgotten since. It was a soft Oriental tune, written to accompany a maudlin 19th-century nationalist poem, an allegory filled with beautiful nightingales and whispering

leaves, and a search for a beloved whose grave could not be found. Stalin was a compulsive Scheherazade spinning yarns of intrigue and treason, plot and counterplot. He had a penchant for the romance of murder.

Every few years, Stalin had the history of the revolutionary struggle revised. By the middle 1980s, he was the co-leader, with Lenin, of the abortive 1905 uprising as well as of the victorious 1917 revolution. It mattered little that people were still around who could recall that in 1905 Lenin and other leading revolutionaries barely knew Stalin's name, or that in the period between Lenin's triumph in 1917 and his death in 1924 there were some half-a-dozen Bolsheviks with greater popular appeal or more brilliant achievements than Stalin. (In John Reed's *Ten Days That Shook the World*, the book Lenin called the best history of the Bolshevik Revolution, Stalin is mentioned briefly, on two occasions.)

The jobs Lenin assigned him were unimpressive: first, Stalin was the commissar in charge of minorities — sort of liaison with ethnics — and later the commissar responsible for the Red Army's food supply in the south. Both jobs called for ruthlessness rather than brilliance. "Coarse" was the word Lenin used in characterizing Stalin, and in his political testament Lenin

urged the party to refuse Stalin a top position.

After Lenin's death, Stalin had that document dismissed as a forgery, and he had himself proclaimed, with the assistance of old Bolsheviks, as Lenin's designated successor. (Stalin later ordered most of his allies shot; just as he liquidated the judges who had sentenced to death the top brass of the Red Army prior to Hitler's attack.)

Since there was no authentic photograph of Lenin and Stalin together, photographs were spliced and paintings painted to suggest that the two of them had been the closest of friends and collaborators. One such document showed them relaxing on a park bench; another had them standing at the top of a staircase in the Supreme Soviet, surrounded by an admiring multitude of workers and peasants.

These two icons were reproduced endlessly, and after a while one no longer remembered which one was supposed to be a photograph and which one a painting, and it took a contentious mind to recall that both pictures captured moments that never were.

I WAS SEVEN years old when the Red Army and the Wehrmacht fought their battle in Budapest, in January 1945. When the German troops finally fled from our building, they

look with them Hitler's picture that had presided over the air raid shelter where we spent most of our time.

A few hours later, the Russians came. After a thorough search for Germans, the commanding officer strode in, under his arm a framed photograph of a mustachioed man with medals spread across his chest. "This is your new father," the commander said, in German, to the assembled women and children. And he hung Stalin's portrait on the same wall that the Germans had used for Hitler.

In the communist world, Stalin's portrait was everywhere, by itself or flanked by the cunning Tartar face of Lenin and the bearded, grandfatherly Karl Marx, and, in the people's democracies, the local leader, known as "the Little Stalin." For symmetry, Marx's friend Friedrich Engels was added. Stalin's picture had to be a few inches above the others.

There were only two or three Stalin portraits, each showing an ageless, vaguely Middle Eastern face, stern in an avuncular way. In photographs and films, he was always dressed in a military tunic buttoned up to the neck. In group portraits, he was not only centre stage but tall, at least as tall as the others, though in fact he was about 1.65 metres.

He went to Yalta, Teheran and Potsdam to meet with Franklin Roosevelt and Winston Churchill and Harry Truman. But he never toured his own country, nor did he visit the people's democracies and China. He detested crowds and feared assassination the way hypochondriacs fear illness.

But there was no Stalin plotting against him — no cunning conspiratorial type, no heroic challenger.

His was a brooding, distant but palpably malevolent presence, much like the Dark Lord Sauron in Tolkien's fantasy of Middle Earth.

IT IS WIDELY believed that prior to the 1917 revolution, Stalin was in the pay of the Okhrana, the czarist secret police. His non-communist biographers speculate that he was either an *agent provocateur* or an informer who traded information for his freedom. To his subjects, it made sense: the youth who had once worked for both sides would become the leader to suspect everyone of treason.

"Like other revolutionaries, Stalin wanted to stay free to do his organization work," an old Bolshevik once explained to me. "To cooperate with the police was a pragmatic decision. Stalin, a born plotter, could not resist the temptation of getting paid by the regime that he was determined to destroy."

There were two types of early Bolsheviks. First, you had the creative, emotional types. Then, you had the calculating, secretive types. Trotsky belonged to the former group, Stalin to the latter. Trotsky must have refused cooperation with the police because of his high principles, but Stalin probably seized the opportunity.

Stalin is rumoured to have begun his police career in the seminary, where he was one of

many Georgian nationalists protesting Russian oppression. Others were punished severely; he was merely reprimanded, and, in the end, he was expelled because he failed to show up for the final examinations.

Later, as a professional revolutionary, Stalin was captured, imprisoned and exiled many times, yet he always managed to escape.

Innumerable Soviet stories and films, he evaded his pursuers alone, braved packs of wolves and conquered sleep by walking resolutely through a Siberian snowstorm. Somehow, he found his way in the wilderness and among strangers, and he surprised his underground comrades by surfacing suddenly in a distant city. As a youth and as a statesman, he was depleted as quiet and introspective, with an intuition that was infallible. His pronouncements — whether on the origin of language or the terrain best suited to confront a Nazi army, genetics or modern music — settled all arguments. When he entered a room he gave heart to every revolutionary, and when he spoke he showed the way, the only correct way.

Yet his subjects knew the truth: Stalin had crude manners, and his appearance was unimpressive. He spoke Russian with the thick foreign accent of his native Caucasus. He had a pockmarked face and he hid his crippled left arm. In exile and in the underground movement, he was hard to get along with. Fellow revolutionaries were surprised that he did not exchange ideas and seldom read books; they considered him less intelligent than his rivals. He was the silent, surly fellow in the back of the room, saying little or nothing at meetings, contemptuous of comrades and foe, lonely and miserable.

He never learned German — once as compulsory for Russian revolutionaries as French was for aristocrats.

But he did acquire a knowledge of the Orthodox Church, and he resorted to it in moments of crisis.

IN HIS NOVEL *The First Circle*, Alexander Solzhenitsyn describes Stalin toying with the idea of restoring the power and the glory of the Orthodox Church and of becoming its head, as the czar once was. Solzhenitsyn's fiction reflects the persistent suspicion among Stalin's subjects that he secretly longed for the incense and mysteries of the Orthodox Church in whose bosom he was raised, and that the rational pretensions of dialectical materialism were alien to him.

Stalin excelled in riddles, threats and traps. In his memoirs, Khrushchev wrote of the permanent scrutiny to which Stalin had subjected his closest associates. At one time he accused his veteran foreign minister, Vyacheslav Molotov, of working for the Americans, and he thought that Anastas Mikoyan, later president of the USSR, was a Turkish spy.

He often went out of his way to assure future purge victims of his personal liking for them — sometimes the day before their arrest. Shielding himself from blame, he intimated to visitors — particularly foreigners — that his secret police were acting on their own

— as if such independence could have been possible. He liquidated two of his secret police chiefs as traitors.

"Stalin was a killer," a cousin of mine from Czechoslovakia who spent 10 years in Siberian labour camps once summed it up. "He had to keep killing."

Since his death, his supporters have conceded that the old Bolsheviks he purged might not have been imperialist agents. But, they argue, ex-revolutionaries became too soft in good positions, and Stalin had to get rid of them for the revolution to continue.

In the winter of 1952-3, when Stalin was dying, he was planning mass deportations of Jews to Siberia. He had laid the groundwork by condemning to death prominent Jewish physicians as "doctor assassins" and by denouncing Jews as "rootless cosmopolitans." "Agents of Zionism" were unmasked by the hundreds.

"Every day people reported to him a new plot," an admirer defends him these days. "He was suspicious by nature, but those informers turned him into a paranoid."

Between 1948 and 1953, Stalin ordered the people's



'Spliced' photograph shows Lenin and Stalin sitting on a park bench. The photo is a forgery; the men were never photographed together.

democracies to repeat his purges of the 1920s and '30s Yugoslavia's Josip Tito was cast in the role of Trotsky, and veteran communists who had fought Franco and Hitler were executed as agents of fascism and imperialism. In addition, secret police officers posing as CIA and British intelligence emissaries approached suspected enemies of the regime and asked them to organize cells for taking over the government once Western armies launched their attack. When a sufficient number of people were thus recruited — no less than 10, no more than 25 — the secret police struck. The press reported the trial: The leader was usually hanged, others received long prison sentences. And, of course, they all confessed.

THERE WAS a test, said to be a favourite of Stalin's, that was applied at college entrance examinations and when considering for a sensitive job someone from the so-called technical intelligentsia. After the formal questions were over and the applicant was made to feel that he had done well, one examiner took the applicant aside for a little personal chat, sort of off-the-record.

After a few exchanges, the examiner would ask: "You know, I sometimes think that this great socialist experi-

ment of ours is perhaps a trifle too ambitious. We are trying to do too big a job in too short a period of time, and our enemies are watching every mistake we make. Of course, mistakes are inevitable. What I fear is that one day we make a big mistake, a real big mistake, and our enemies move in on us and take over. What would you do in such a situation? Would you accept the verdict of history to accept the verdict of history and wait until the forces of socialism gather their strength again, or would you go into resistance?"

The applicant who sensed a trap and hesitated giving an immediate answer was considered an opportunist and failed the test. If he answered that he would accept the verdict of history, he was considered an idiot and failed the test. If he answered that he would resist the forces of reaction, he branded himself a dangerous enemy: the person who struck such a heroic pose was a marked man.

There was only one correct answer: "What are you talking about?" the applicant should have responded, puzzled, or, better still, angry. "There can be no return to capitalism. The gains of our socialist system are irreversible."

STALIN DID NOT make us better men and women. His rule by terror strengthened the conformism and fatalism already rampant in East European societies. Defying a dictatorship requires intrinsigence and recklessness — not qualities useful in the give-and-take of democratic normalcy. There are people who, having grown up under Stalin's shadow, are determined to fight the system he left behind but would not hesitate to use his methods. Stalin turned others into devotees of Truth, provoking an excessive concern with doing the right thing — or, as the Russians prefer to phrase it, the correct thing. I fear that for the rest of my life, truth, no matter how trivial, will be more important to me than tact, no matter how necessary, and I will never outgrow an urge to glorify defiance. I still tend to equate with cowardice tactics of defusing a crisis; I am forever looking for a dragon to confront.

The same way Germans must face their Hitler, Russians too must face their Stalin. In that test, hesitation is failure, a facile reply is failure. There can be no correct response other than one which looks for links between a particular type of killer and a particular type of system.

Would it have been different under Trotsky, Bukharin, Rykov? Yes, a hundred times yes. Yet it was not an accident — how this phrase is dear to Marxists! — that the choice did fall on Stalin and that Stalin emerged victorious. No serious Soviet thinker can fail to come to grips with that fundamental dialectic; there can be no self-respecting Soviet regime that fails to address itself to the meaning of Stalin's three decades of terror.

Khrushchev's anti-Stalin posturing belied his guilt; ordered shots fired in the air. To the men in uniforms, the demonstrators, though organized by party units in factories, offices and schools, must have looked menacing. From the beginning, there was a strange restlessness and suppressed joy. The masses — and for once the Marxist term had a meaning — sensed their power and felt that an era had come to an end. The consensus was that no successor could maintain Stalin's brand of absolute terror.

People pushed and panicked, and an absurd, inexplicable stampede began. Suddenly, everyone was running, or, rather, trying to run. As speaker after speaker eulogized the Great Teacher of Humanity, their voices mixed with screams of terror and cries for help.

A few weeks later, stories circulated claiming that he had collapsed during a Politburo meeting and was identified as dead, upon which Lavrenty Beria, the NKVD chief, began shouting: "The tyrant is dead! We are free!" Then Stalin opened his eyes, and Beria got on his knees to beg forgiveness. It was a second stroke a few days later that finally killed Stalin.

The effectiveness of this legend of two deaths, circulated by Beria's enemies, was enhanced rather than diminished by the fact that historians record a similar story about Ivan the Terrible.

Leonid Brezhnev's temporizing is unlikely to outlive him. Unless it is exposed to the sunlight of free debate, Stalin's ghost can be resurrected by those who did not know him or knew him only too well.

TODAY'S Soviet hero is the wheeler-dealer — the one who "knows how to talk to people," particularly yesterday's enemies. The personal relationships that Brezhnev achieved with four U.S. presidents — Lyndon Johnson, Richard Nixon, Gerald Ford and Jimmy Carter — are cited in every Soviet party seminar as "most important." "Mutual trust," "a sense of each other's personality" and "a shared responsibility for the forces of destruction" are presented as proof of Brezhnev's statesmanship. It is the kind of praise that dismisses Khrushchev, of shoe-thumping fame, as a mere amateur, an impulsive adolescent, a transitional figure.

Brezhnev's sobriety is a reflection of the self-confidence of Soviet leadership which no longer fears conspiracies at home or imperialist power abroad. These leaders see themselves winning on the global chessboard and making great strides at home. They believe that they are strong enough to show tolerance toward dissidents: If they don't like it in the Soviet Union, let them go to their beloved Israel or the U.S. — they don't deserve to be Soviet citizens.

FROM THE establishment as well as the dissident point of view, Stalinism is history. Party officials no longer fear arrest and execution; they can plot their careers with reasonable accuracy. The dissident feels that reforming Soviet society does not look hopeless. And if he does give up hope, he may get out of the country — an impossibility under Stalin.

But Stalin is not entirely history. He is not an abstraction like Tamerlane or Peter the Great. His body may no longer repose next to Lenin's, but it is not far, and there are fresh flowers on his grave every day.

When old communists get together to do some serious drinking, there is usually one who bemoans the good old days of Stalin, "when a communist had to be tough and the revolution was the revolution, and there were no half-measures and cowardly compromises. Yosif Vissarionovich knew what he wanted, and he was single-minded. He built our Soviet state."

"He was a giant," is another view often expressed. "His enemies were pygmies, as are his successors. Now we have our technocrats and the West has its technocrats; the struggle is between two kinds of technocrats."

If someone mentions "mistakes," his companions jump on him. "Of course Stalin made mistakes. Who doesn't? He was cruel times and cruel decisions were required. For better or worse, he made those decisions. But the net result is positive: compare our strength then with our strength now." And as they drink to Stalin's memory, they don't need to look over their shoulders to check if somebody might overhear them. □

Stalin was a master weaver of deception.

TORTURE was eventually banned by the Shah, but it remained a subject on which he remained coolly cynical. In an American television interview in 1978 he was asked: "If torture proves necessary, do you use it?" He answered: "Not in the old sense, in the sense of twisting arms and doing this and that. But nowadays there are intelligent means of questioning people." I have no idea what these "intelligent means" were, but I heard that they involved "psychological" methods: playing tape recordings of people screaming with pain in an adjoining room, for example.

The Shah was never forthcoming about Savak's methods, even to his ministers and confidants. If the matter was raised in audiences he would become irritable. "That's all over, I've stopped it," he would say. Following my brother's arrest in 1978 I experienced Savak's gentler methods at first hand. I was considering leaving my government job, but a Savak agent (someone I knew, although until then I didn't know whom he worked for) called me and said: "You're talking too much. Be careful. Your brother is in jail. Think of your family, and your children."

Whether Savak's atrocities weighed on the Shah's conscience or not I shall never know. I, and other people, reasoned privately with him about it, but he remained unmoved. He had a harsh sense of justice and when it came to human rights he had his own version, which did not apply to "saboteurs," "terrorists," "traitors" and "weeds." After 1976 there was a world outcry against the imprisonment of opponents of the regime, but lost in his own dreams the Shah had never heard.

EVEN IN June, 1978, when there was rioting in Teheran, the Shah still had no inkling of how late was the hour. For this, he has only himself to blame. Over the years he had discouraged criticism and contradiction, and for fear of annoying him his collaborators — even the agents of Savak — watered down their reports. If he had been open to the realities, and if he had paid attention to some of his advisers (my brother among them), he might conceivably have managed to stage a recovery by acting on three fronts.

He should have declared open warfare against corruption, starting with his own family; granted freedom of expression and dissolved the single Rastakhiz party, whose lack of popular roots was only too plain; and negotiated with Ayatollah Shariat-Modari and other moderate religious leaders. Khomeini did not then occupy his subsequent position as undisputed leader of the opposition. The moderate religious leaders were not asking for the abolition of the monarchy but for the application of the constitution of 1906 and respect for religion by the State.

Instead of taking advantage of the relative calm of the month of July to mount some decisive action and open a dialogue with the religious and lay opposition, the Shah went off on his annual vacation by the Caspian Sea with his friends

THE FINAL DAYS

In the third extract from his book Fereydoon Hoveyda produces evidence to show that late in his reign the Shah had a stroke which impaired his ability to make decisions. He virtually relinquished power as rioting spread through Teheran, and the way was made clear for the return of Ayatollah Khomeini from exile.



King Constantine and King Hussein.

EVERYONE now agrees that during the last eight months of his reign the Shah was not "functioning." He listened to visitors but did not hear them. He had long bouts of silence and stopped issuing instructions. The country had no leader capable of evaluating the situation and reacting accordingly, and this was an even more serious defect because the royal dictator had schooled his top officials into taking no initiatives of their own, so that even at the most critical moments they would wait for directives which were slow to arrive. The sovereign had got rid of all the "difficult" characters in his entourage while he was establishing his supremacy. There was nobody left to take over from him!

This state of affairs spread confusion in the government and the army, while the opposition was becoming more and more united. In face of that growing strength the Shah only grew irremediably weaker. The king who had been his country's uncontested leader suddenly became a dangling marionette.

The Fall of the Shah Part III

moving when his advisers pulled the strings. One of Bakhtiar's friends (Dr. Bakhtiar was the Shah's last prime minister) told me that it was the Empress who had to conduct the negotiations over forming a new cabinet. The Shah stayed on the sidelines. Sources high in the French government tell me that a French doctor who examined him in Teheran in the last days certified that he had suffered a stroke of the sort that is outwardly undetectable, but which impairs the decision-making processes. That theory could certainly be consistent with his behaviour.

AND YET, in showing so little understanding of the religious ferment that was brewing, the Shah was only acting true to form. Unlike, for example, President Sadat, he never set foot in a mosque to pray alongside the faithful. In any case the relations of the clergy

with the regime had never been cordial.

In the absence of any other channel of protest it was religious unrest that sounded the death-knell of the regime. Under the banner of Shi'ism the Iranian people mustered the energy and solidarity necessary to bring down one of history's most powerful dictatorships. Religion gave the masses the strength to survive strikes and hardships.

Their religion counted, but so did their youth, for the demographic development of the country also goes a long way towards explaining the evolution of events in the autumn and winter of 1978. By then, nearly half the population was under 18, and two-thirds were under 30. Young people were the backbone of the demonstrators who stood up to an over-equipped army with their bare hands.

The wave of young idealists who had supported the Shah in his White Revolution of the early 1980s had been replaced by a new generation who saw in his "modernization" only corruption, alien values, and dictatorship. In a traditional society, modernization always

creates such a crisis of identity. This blend of religion and youth is what got the better of the Shah. Anyone who recalls the crucial role of martyrdom in Shi'ism will understand that "dying power," the readiness to suffer death, is a far more formidable force than "killing power."

ON MONDAY, September 4, 1978, the end of the month of Ramadan provided the occasion for a demonstration by the people of Teheran. A vast crowd flooded into the streets chanting slogans against the Shah after having first gathered in the Gaytarleh quarter — a large area of waste ground — to pray. The liberal opposition joined the Moslem faithful in this religious expression of the popular will. It was in the march that followed that the first cries of "Long live Khomeini" went up, and when the human tide met lorries crammed with armed soldiers, the marchers threw flowers to the soldiers and called out: "Brothers, don't shoot." Some of the soldiers were moved to tears, and the procession was allowed to continue.

Sensing that the end was near, many wealthy Iranians sent their assets to Swiss banks and emigrated to observe events in safety. According to an anecdote then current in Teheran, the Empress one day expressed her surprise to a courtier about the absence of counter-demonstrations on behalf of the Shah. "In France in 1968 de Gaulle's supporters organized a big march down the Champs-Élysées. Why aren't our people out?" And the courtier replied: "But Your Majesty, they are all ready to march ... down the Champs-Élysées."

In the dying days of the regime I went to see my brother again. "What a difference from 1965!" I said. "The Shah is not longer the same man. You'll see, he'll abandon ship and leave us all. You should have got out earlier."

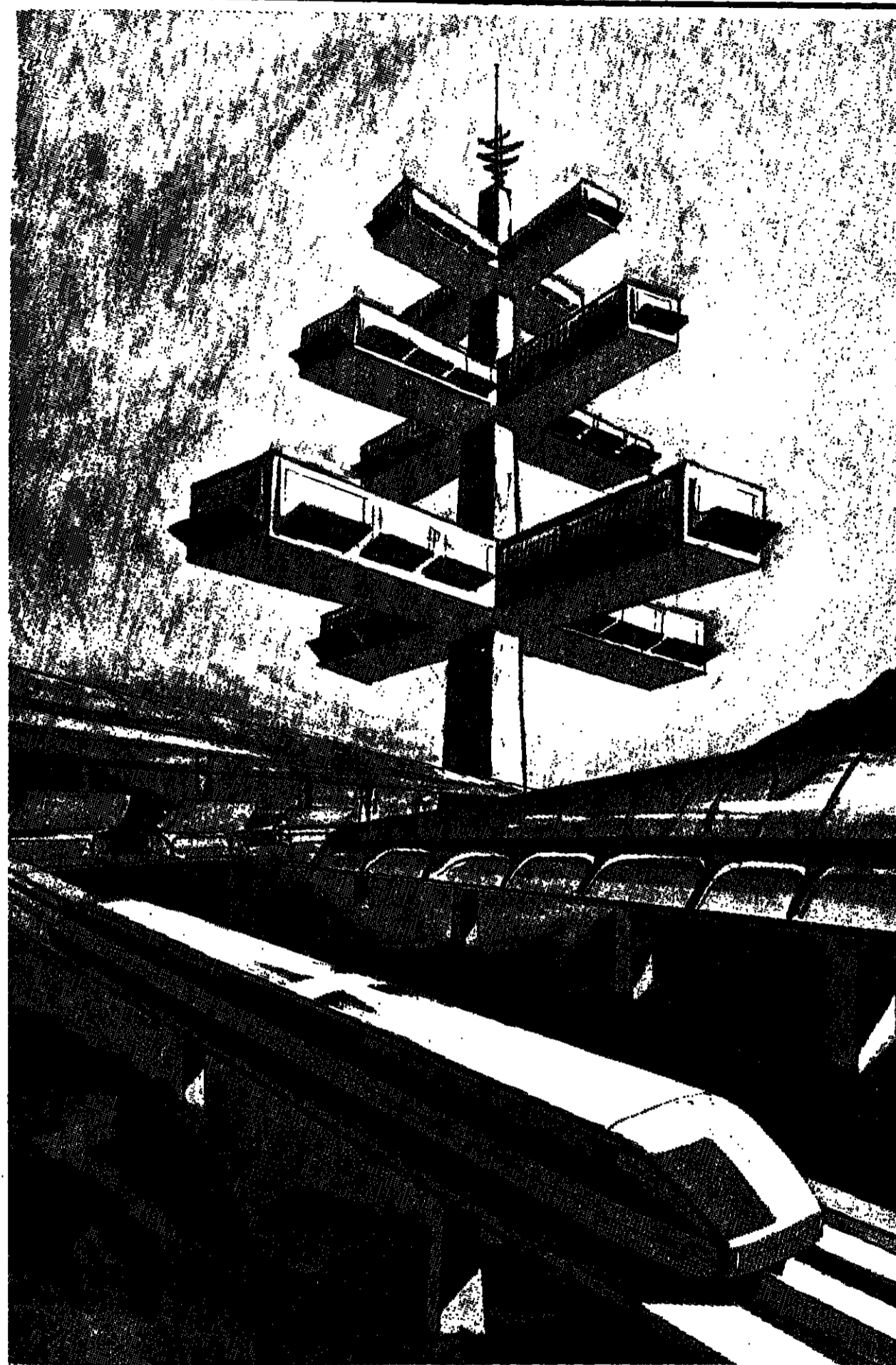
My brother cleaned out the bowl of his pipe. "We're all living under the same regime, and we co-operate whether we like it or not; those who are in government and those who are not. And there isn't any choice..."

I said farewell, and I never saw him again.

IN RETROSPECT, I now see that all my worst fears are beginning to be realised. In its vindictiveness, intolerance and repression the new regime far surpasses the worst excesses of the Shah, and in its consuming hatred of the Pahlavis it has destroyed even the positive advances of the past 18 years. With each passing day economic paralysis, anarchy and corruption take a greater hold on the fabric of the nation. The new privileged class — the clergy — has turned the revolution entirely to its own advantage, seeking to impose dictatorship by snuffing out opposition. If the Iranian people do not wake up soon, their long struggle against oppression will end in a tyranny without precedent in modern history.

1979 Fereydoon Hoveyda. English translation © 1980 George Weidenfeld & Nicolson Ltd. This extract, from Hoveyda's "The Fall of the Shah," is published by permission of The Sunday Telegraph, London.

Future Society's Lifestyle. What's going to be like?



A new project has just been completed. This is building B7 part of the B80 complex consisting of 80 identical buildings. Airconditioned and floodlit streets lead in and out of this neighbourhood of the future. It really is going to happen. In Amcor's air-conditioning section it already is. A sophisticated Solar Energy System supplies all the energy needs of the complex. It really is going to happen. In Amcor's Solar Energy section it already is. The entire north wall in the living room of apartment 72 in building B7 is an enormous Televideo screen. Direct line Programmes and Private video tape collections are push button controlled. It really is going to happen. In Amcor's visual Electronics Section it already is. Whilst the family in B7 is glued to its Northern Wall, the fully automatic kitchen is taking care of the evening meal. At exactly 19.30 the upper part of the FRIDJOVEN (refrigerator-oven) opens, a container slips quietly on a tray into position in the lower part of the FRIDJOVEN and in 3 minutes flat, the dinner is ready to eat, thanks to the Boilair System. This has not yet happened. In Amcor's Cuisinary Section it already has.

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Tal Aroyo

فلا تتركنا

STOP! FRONTIER AHEAD. reads the hand-lettered sign in English, Hebrew and Arabic, and 22 tourists, from England, Sweden, Germany, France, Holland and Austria, gasp audibly.

But it is doubtful if they experience anything like the emotion of Yoel, their Egged guide, who fought over Sinai in three wars and is now crossing the peaceful border for the first time. Nor can their emotions equal those of Abdul, an Israeli Arab member of the Egged cooperative who is visiting an Arab state for the first time in his life.

To make the bus excursion, the tourists, having paid \$45 per person, were ready at 6 a.m. The tour takes about 14 hours, much of it jolting over unpaved desert roads.

"Boker tov. That means good morning in Hebrew, and if you don't know it yet, it's time you learned it," Yoel booms as we set out southwards from Eilat. For those who have been to southern Sinai, Coral Island and the "fjord" are familiar sights, but we don't linger at these spots. Yoel has heard that there can be long delays at the border and Santa Katerina closes its doors at noon.

When we stop for coffee at Nuweiba, he chooses a pretty Swedish tourist to be his "secretary" and fill in the lists demanded by the Egyptians.

Soon we are on what he describes as the "Cha-Cha-Cha Road" leading from the Eilat-Sharm e-Sheikh highway to the monastery.

Yoel does not mention the fact that the Israelis built the road only last year. In fact, he tends to soft-pedal what he calls "the political speech." Only if the tourists ask him does he tell them what Israel built; but he can't restrain himself from describing his emotions as we approach the first barrier, manned by Israeli soldiers.

HERE THE PROCEDURE is a simple one. The soldier sitting in a prefab booth flips open our passports and identity cards and stamps the first of the two permits issued to each of us by the Joint Egypt-Israel Commission. This is a visitor's permit to enter the area.

Back on the bus, we cross a second Israeli barrier and, after another few kilometres of bends and bumps, see a third barrier ahead. From a distance this, too, seems to be manned by Israelis. Some of the pre-fab buildings and water tanks have Hebrew markings and the soldiers themselves, in their undershirts, look like typical reservists.

But a breeze whips up the red, white and black of the Egyptian flag and, as they see us coming, the soldiers hurriedly don shirts and caps.

We descend from the bus amid a flurry of *shalome* and *saluama*, *gut morgens* and hellos. Then the officer sits down on a bench using another bench as a counter, examines each of our passports with great seriousness and calls us up one by one.

In view of his difficulty in pronouncing our names, the Swedish secretary acts as his assistant. The ceremony of the occasion is slightly marred by one of the soldiers who suddenly decides to start up the motor of a nearby jeep and keep it running while the names are being called.

The visitors' permits stamped, we are ready to get back on the bus, but there is a slight delay: the officer must call the air terminal at Santa for permission to send us on. This, too, is accomplished in a few minutes. As we drive off, Yoel looks at his watch with satisfaction. We have plenty of time to get to the monastery. But he hasn't counted on the bureaucracy still to come.

WE ARRIVE at the air terminal, an impressive, if small, building (constructed by the Israelis) in red Sinai stone, now bedecked with Egyptian flags and pictures of President Sadat. With an air of assurance, Yoel asks us to wait in the bus while he goes into the terminal to take care of the next documents, the foreigners' temporary permits, which the Swedish woman so obligingly filled out at Nuweiba.

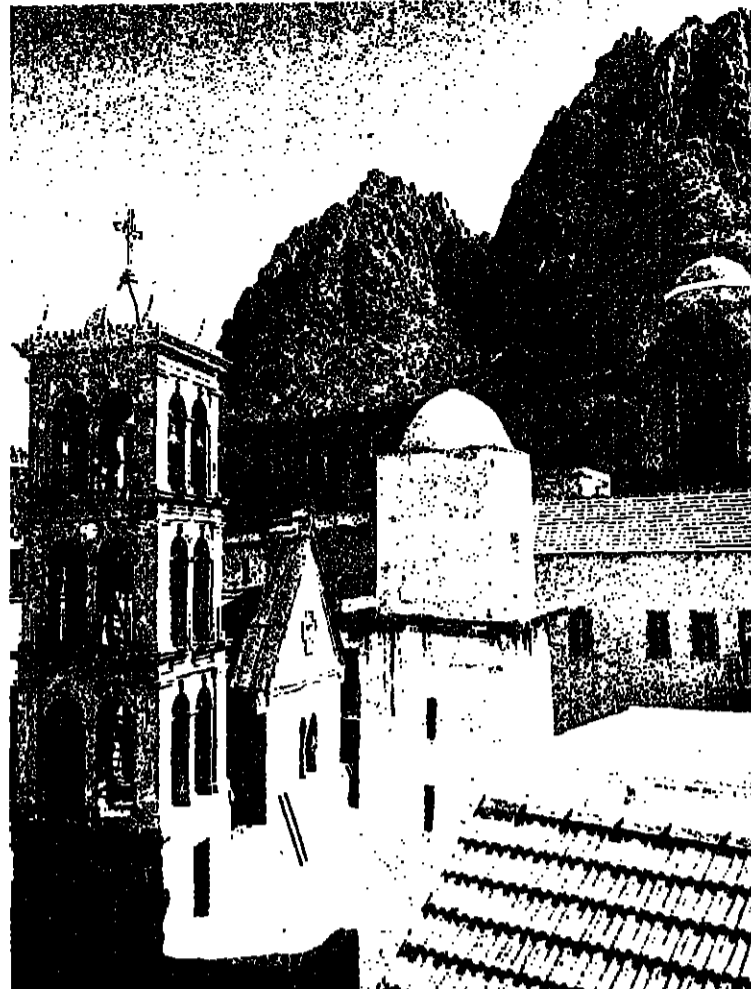
As the minutes go by, the passengers become restless and start getting off the bus to investigate. Nearby, a group of four Germans are busy arguing with Israelis and Egyptians alike. No one had told them, it seems, that they could not continue in their own car from the terminal to the monastery. Balking at the \$15 fee, charged by both Egged and Isis, the Egyptian company operating at the site, they turn round and go back.

Finally, shaken but still in good spirits, Yoel emerges from the terminal building. His Swedish secretary had listed place of birth where the form said date of birth, and he had been forced to sit down and copy out the birthdays of each of his 22 passengers. Later in the day he confided to us that after the first few, he had merely opened each passport as if he were checking, and then arbitrarily written down a date. If the Egyptian clerk noticed, he didn't seem to mind.

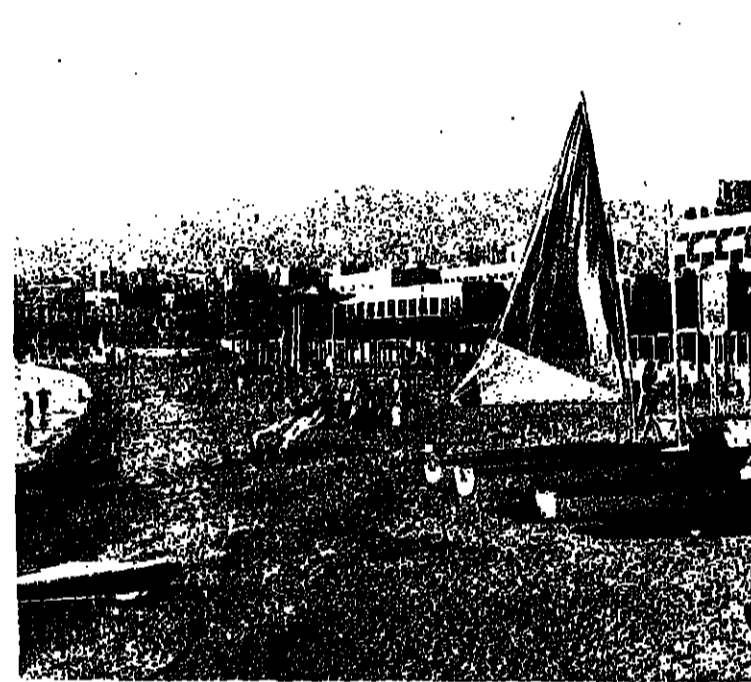
AT THIS POINT we are joined by Ahmed, a young Egyptian tourist policeman, with a spotless uniform and an impressive armband. According to the agreement between the two countries, every group visiting the area must have a tourist policeman along. Ahmed's job, he explains, is a mixture of Arabic and halting English, is to see that we are all there and to make sure we receive medical help in the event of an accident.

He tells us he is 25 years old and spends every third week on home leave in Cairo. Indeed, he is altogether so chatty and obviously willing to please that we quickly forget the delay. But when an Egyptian officer stops his jeep in front of us to talk to a passing Beduin, our driver leans on his horn in true sabra fashion, to the distress of Yoel and most of the passengers. Taking absolutely no notice of us, the officer finishes his conversation at leisure before continuing on his way. With half an hour to spare, we arrive at the monastery.

FOR THOSE WHO have visited Santa Katerina in the past, the visit cannot but be a disappointment. The library, the chapel house and the large dining hall are all closed, and the monk who admits us through a newly-cut door in the outer wall, leads us straight to the chapel. A few loaves and manuscripts are on view in the passage outside it.



(Above) The Santa Katerina Monastery. (Below) The beach at Eilat.



New tourism frontiers

The Jerusalem Post's HAIM SHAPIRO went south last week, visiting Eilat and Egyptian Santa Katerina, where he discerned a change in attitude towards tourism.

And then we go right back to the entranceway to select our post-cards and souvenirs. Contrary to earlier reports, the monks are still happy to receive Israeli currency.

For that matter, Israel pounds also buy fruit juice and soft drinks during lunch at the terminal. The meal, chicken soup with noodles, roast chicken, rice, chips and string beans, with a salad and timed fruit for dessert—sounds like a standard Israeli meal, but

little we can say to each other after we agree that peace is good. Neither of us has the vocabulary for more. To express his feelings, he gives me a selection of all the tourist brochures he has on hand, a pocket map of Aswan in French, a booklet on the Moslem antiquities of Cairo in English, and a map of Egypt which shows the country on the eastern border as "Palestine."

IT IS ONLY on our way back, when the bus stops near a Beduin encampment on the Israeli side and we are surrounded by children, begging and selling trinkets, that I realize that we didn't see any children like these on the Egyptian side. There, we minded our business and they minded theirs.

Because it is getting late, we have no time to stop and see the vegetable fields of Nuweiba, fields that Israel will be returning to Egypt in two years' time. The foreign tourists seem unconcerned about this. The only thing lacking for them is an Egyptian stamp in their passport, but the Egyptian officials have assured them they can get that, too, when they come back next year. In fact, many of them, reflecting their growing satisfaction with the Eilat part of their tour, plan to do just that.

UNQUESTIONABLY, there has been a change for the better in Eilat. The air of discontent that formerly permeated the hotels and restaurants has given way to a "good time" atmosphere and even the representatives of the foreign tour companies, usually only too happy to complain, seem to be satisfied. Although officials will not admit it in so many words, the change seems to have something to do with the realization that in two years' time, when the Red Sea coast is returned to Egypt, Eilat, as the only Israeli foothold there, will have to make greater efforts than before to attract visitors.

Avi Ella, manager of the Caesar Hotel and chairman of the Eilat Hotel Association, says the revolution began 18 months ago, with the appointment of Avi Druck, a former Government Tourist Office emissary in Scandinavia, as head of the Eilat Foreshore Development Corporation. Ella feels that the municipality, too, has finally realized that tourism is the one hope for the town.

DRUCK, who along with about a dozen others claims the credit for the Eilat charter boom, works out of a small office in the Tourist Centre. There he displays plans that were drawn up in the 1960s and shelved after the Six Day War. They include another lagoon, in addition to the one already in existence, and a large stretch of beach dug out of the shoreline.

Meanwhile, he has succeeded, at long last, in making the hotel area look like something other than an unfinished construction site. This has been done by planting trees and shrubs and laying temporary sidewalks, even where future construction is expected.

Few tourists will notice the new intersection at the entrance to the hotel area, but they will be spared the traffic jams that were common at the old crossroads. They will also see a stretch of green with date palms instead of the old field of

rubble that formerly welcomed them. And the Corporation has finally managed to get a firm of contractors to finish building a hotel they stopped work on eight years ago.

Completed but not yet opened are the Khan, a modest complex of shops built around a courtyard planned for small performances, and a "gastronomic centre." The latter, a project of the old La Coquille, perhaps Eilat's finest restaurant, will house a series of eating places to suit every budget. They will be among the surprisingly few good restaurants in the tourist area. Most of Eilat's many good eating places are hidden away among the buildings of the upper town.

DIVIDING the town proper from the beach section is the airport, long a bone in the gullet of the tourist industry. In addition to cutting off the tourists from the town, it is a source of unpleasant noise. But the Eilat airfield (known as Eilat West in the brochures) is also due to be returned to the Egyptians in two years and so far there is no assurance that they will permit its continued use as a civil airport. So the airport will remain in the centre of town. At best, says Druck, it will move a few hundred metres north, to allow the traffic to flow more freely.

In a development parallel to the physical building, the Government Tourist Office has embarked on a series of projects in cooperation with the municipality. They range from a public relations campaign, to persuade the townspeople to be nicer to tourists, to providing for an eight-person tourist patrol, charged with checking on infractions of by-laws and helping visitors in trouble.

RINA MAOR, head of the Tourist Information Office, says that the change in the municipality's attitude has come about as a result of a new incentive policy on the part of the Tourism Administration. In the past, she says, it was hard to convince the municipality to carry out even such basic functions as garbage collection and street cleaning in the hotel area.

Now, however, instead of asking the township to carry out projects, the Administration offers to contribute part of the cost and asks the municipality to chip in. Coming up on the list is a series of outdoor performances. "The municipality doesn't even have to give us money for these," Rina points out. "All they have to do is give us services, such as loudspeakers, chairs and cleaning facilities."

If there is any criticism to be made at all of the new Eilat, it is the absence of adequate signposts and labels. The new tourist patrol members wear distinctive clothing, but unlike the Egyptian tourist police, have no badge or armband to let the visitor know that they are there to help him.

But there is one amenity for tourists which they can hardly fail to notice. It is the new toilet, shower and changing facility soon to be opened on the beach.

The impressive building, which tourist officials assure us is a W.C. of "international standards," has already been given a name by the local wags. They call it "Pissoir Palace." □



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- Quality wool knitting yarns: Adereth-Hassidah Wool Ltd, Polgat, J. Lewit, Khutey Lewit, Vitalgo.
- Quality wool fabrics: Argaman, Etun, Polgat, Kaufmann & Tobolsky, J. Lewit (Blankets).

Look for the Woolmark



Tours of the Weizmann Institute of Science and The Weizmann House, Rehovot

You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House—residence of Dr. Chaim Weizmann—First President of the State of Israel. Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Wix Library, and a film on the institute's research activities in the Wix Auditorium. The film is shown regularly at 11.00 a.m. and 3.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups. Visits to the Ullmann Art Gallery can be arranged on Sunday and Wednesday afternoons, by prior appointment only. (Tel. 064-33297). Tours of the Weizmann House are held daily every half hour from 9.00 to 3.30 p.m. and between 9.00 a.m. and noon on Fridays. There is a nominal fee for admission to the Weizmann House. For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yad Weizmann. Tel: 064-33230, 064-33232. THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE will be closed on the Sabbath.

Israel Theatres

The Cameri Theatre
THE LADY FROM MAXIM'S
Farce by Georg Fodor
Tomorrow, Dec. 22, Sun., Dec. 23
Mon., Dec. 24, Sat., Dec. 25

DEATH OF A SALESMAN
Tue., Dec. 22, Wed., Dec. 23

RUBBER MERCHANTS—
Last performance!
Tue., Dec. 23, in
Bell Oved-Ha'iriyu,
4 Rehov Pumpadita

Habima
TROILUS AND CRESSIDA
Tomorrow, Dec. 22, Sun., Dec. 23

THE JOURNEY
Tomorrow, Dec. 23, Wed., Dec. 24

THE FATHER
Sun., Dec. 23, Mon., Dec. 24
Tue., Dec. 25

ALEI KINGOR
Thur., Dec. 27 at 11 a.m.

The Jerusalem Post

Jerusalem Cinemas

Commencing Saturday Dec. 22, 1979

CINEMA 1 ONJO in Jerusalem Cinemas

Buses 18, 19, 24 - Tel. 418907

Fri., Dec. 21 at 2.30
THE THOMAS CROWN AFFAIR
Sat., Dec. 22 at 7, 9.15
COMA
Sun., Dec. 23 at 7, 9.15
HEROES
Mon., Dec. 24 at 7, 9.15
LADY SINGS THE BLUES
Tue., Dec. 25 at 7, 9.15
MIDNIGHT COWBOY
Wed., Dec. 26 at 7, 9.15
SACCO AND VANZETTI
Thur., Dec. 27 at 7, 9.15
ANNIE HALL
Fri., Dec. 28 at 2.30
FOUL PLAY

EDEN
Burt Reynolds in the comedy
THE END
4, 7, 9

EDISON
5th week
ESCAPE FROM ALCATRAZ
* CLINT EASTWOOD
4, 6.45, 9

HABIRAH
3rd week
MARRIAGE TEL AVIV STYLE
* TUVIA ZAFIR
* YOSEF SHILOAH
* MENAHEM EINI
* SASSI KESHET
4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thur. at 3.30 p.m.
WALT DISNEY'S NO DEPOSIT, NO RETURN
with David Niven
Tue. at 4.30, 6.30, 8.30
Fellini's **AMARCORD**

KFIR
6th week
HAIR
4, 6.45, 9.15

MITCHELL
OLIVER STORY
Ryan O'Neal
Candice Bergen
7, 9
Wed. also at 4

ORGIL
2nd week
TODOS LOS DIAS UN DIA
with Spanish singer:
JULIO IGLESIAS
4, 7, 9

ORION Tel. 222814
FIRE POWER
* SOPHIA LOREN
* JAMES COBURN
4, 6.45, 9

ORNA Tel. 224783
2nd week
A great comedy
* GEORGE SEGAL
LOST AND FOUND
4, 6.45, 9

RON
6th week
WRONG NUMBER
* ZEEV REVAH
* SHAIKE OPHIR
4, 7, 9

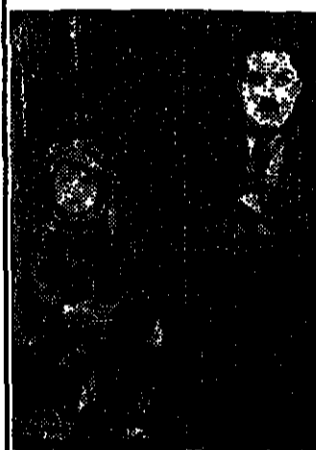
SEMADAR
2nd week
Turkish film
VASHAIN GELIN
* JANET ARKIN
7, 9.15

SMALL AUDITORIUM BINYENI HA'OOMA
THE KID
4, 7, 9

Tel Aviv Cinemas
Commencing Saturday, Dec. 22, 1979

ALLENBY
16th week
THE CHAMP
* FAYE DUNAWAY
Tonight 9.45, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA
3rd week
Tonight 10, 12
Saturday 7.15, 9.30
4.30, 7.15, 9.30
Charlie Chaplin's film
THE KID
* CHARLIE CHAPLIN
* JACKI COOGAN



CHEN
8th week
Saturday, 7, 9.30
Weekdays 4.30, 7, 9.30
"No one has ever escaped from Alcatraz... and no one ever will."
Donald Siegel's film
ESCAPE FROM ALCATRAZ
* CLINT EASTWOOD

CINEMA ONE
2nd week
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
"The most successful independent motion picture ever made."
* DONALD PLEASANCE
* JAMIE LEE CURTIS
HALLOWEEN

CINEMA TWO
2nd week
Tonight, 10, 12
Saturday, 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
MOMENTS

DEKEL
6th week
7.15, 9.30
A NOUS DEUX
* CLAUDE LELOUCH
* CATHERINE DENEUVE
* JACQUES RUTENAO

CINEMATHEQUE FRANCAISE
111 Hayarkon St.
Mois du Film Polleier
Saturday at 8
LES ASSASSINS DE L'ORDRE
Jacques Bel, Catherine Rouvel

Thursday at 7.30
LES ANCIENS DE SAINT LOUP
Bernard Blier, Francois Perier
DRIVE-IN CINEMA
* 3.30
PROFESSOR POTTER'S PROBLEMS
7.30, 9.30
LE OUEFIER

ESTHER Tel. 225610
6th week
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

A MAN, A WOMAN AND A BANK
* DONALD SUTHERLAND
* BROOKE ADAMS
* PAUL MAZURSKY

GAT
7th week
VOICES
* AMY IRVING
* MICHAEL ONTKEAN
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GORDON
3rd week
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
HANOVER STREET
* CHRISTOPHER PLUMMER
* LESLEY-ANNE DOWN
* HARRISON FORD

HOD
3rd week
MARRIAGE TEL AVIV STYLE
* TUVIA ZAFIR
* YOSEF SHILOAH
* SASSI KESHET
English subtitles
Tonight 10,
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LIMOR
6th week
Tonight 9.45, 12
Saturday 7, 9.30
Weekdays 4.30, 7, 9.30
Adults only

LAST TANGO IN PARIS
* MARLON BRANDO
* MARIA SCHNEIDER
MAXIM
Israeli premiere
THE SEWERS OF PARADISE
Friday 10.00
Sat. and all week 7.15, 9.30

MOGRABI
1st week
THE GREAT ESCAPE
Tonight at 10
Sat. at 8, 9
Weekdays at 3, 8, 9
NOTE: Times of performances!

TEL AVIV MUSEUM
9th week
Saturday and Weekdays
4.30, 7.15, 9.30
THE MARRIAGE OF MARIA BRAUN
* ROBERT DE NIRO
* CHRISTOPHER WALKEN
* MERYL STREEP
Saturday 8.30
Monday 8.30 only
Weekdays 5, 8.30
Please note special performance (times)

OPHIR Tel. 613321
3rd week
STEEL
* LEE MAJORS
Tonight 10
Weekdays 4, 4.30, 7.15, 9.30

ORLY
2nd week
Tonight at 10
Saturday 7, 9.30
4.30, 7, 9.30
SISSI
* ROMY SCHNEIDER

PARIS
8th week
Tonight 10
Weekdays 7.15, 9.30
THE ROCKY HORROR PICTURE SHOW

PEER
3rd week
4.30, 7.15, 9.30
A Peter Bogdanovich film
SAINT JACK
* BEN GAZZARA
Adults only

RAMAT AVIV
3rd week
* WOODY ALLEN
in
BANANAS
Tonight 10, midnight
Sat. and weekdays 7.30, 9.30
Tuos., also 4.30

SHAHAF
6th week
Tonight 9.45, 12 midnight
Sat. 7, 9.30
Weekdays 4.15, 7, 9.30

Let the sun shine in!
HAIR
THE FILM
Directed by Michael Caine

STUDIO Tel. 295817
5th week
4.30, 7.15, 9.30
HARDCORE
* GEORGE C. SCOTT
* PETER BOYLE

TOHELET Tel. 448986
8th week
DAYS OF HEAVEN
* RICHARD GERE
* BROOKE ADAMS
* SAM SHEPARD
Saturday 7.15, 9.30
4.30, 7.15, 9.30



TEL AVIV MUSEUM
9th week
Saturday and Weekdays
4.30, 7.15, 9.30
THE MARRIAGE OF MARIA BRAUN
* ROBERT DE NIRO
* CHRISTOPHER WALKEN
* MERYL STREEP
Saturday 8.30
Monday 8.30 only
Weekdays 5, 8.30
Please note special performance (times)

ZAFON
2nd week
4.30, 7.15, 9.30
"The most successful independent motion picture ever made."
New York Times
HALLOWEEN
* DONALD PLEASANCE
* JAMIE LEE CURTIS

Halfa Cinemas
Commencing Saturday Dec. 22, 1979

AMPHITHEATRE
* GEORGE PEPPARD
In a thrilling human adventure
FIVE DAYS FROM HOME
4, 6.45, 9

ARMON
6th week
Saturday 6.45, 9.15
Weekdays 4, 6.30, 9
ESCAPE FROM ALCATRAZ
* CLINT EASTWOOD

ATZMON
2nd week
A sparkling comedy
THE FRISCO KID
* GENE WILDER
* HARRISON FORD
4, 6.45, 9

CHEN
16th week
A Franco Zeffirelli film
THE CHAMP
Saturday 6.45, 9
Weekdays 4, 6.45, 9

GALOE
From Friday 10, 2, 7
* BRADFORD DILLMAN
* PIRANHA
12, 4, 9
* GEORGE MOORE
THE EXECUTORS

MIRON
2nd week
A sexy film
SANDRA - THE BODY
Adults only
nonstop parts.
from Friday

MORIAH
3rd successful week
The comedy thriller
WHO IS KILLING THE GREAT CHEFS OF EUROPE
* GEORGE SEGAL
* ROBERT MORLEY
8.45, 9

ORAH
2nd week
ET LA TENDRESS... BORDEL
A sexy comedy and prize award film at 1979 Cannes Festival.
4, 6.45, 9

ORDAN
6th week
* LAURENCE OLIVIER
* DIANA LANE
In a charming tale
A LITTLE ROMANCE
4, 7, 9

ORION
6 nonstop parts, from Friday
A great Bruce Lee, action packed film
BRUCE LEE AGAINST THE SUPERMAN
In colour

ORLY
CALIFORNIA SUITE
Starring Jane Fonda and Walter Matthau
6.45, 9

PEER
3rd week
Let the sun shine in...
HAIR
Saturday 6.45, 9.15
Weekdays 4, 6.30, 9

RON
6th week
An Israeli film
WRONG NUMBER
* ZEEV REVAH
* SHAIKE OPHIR
4, 6.45, 9

SHAVIT
A film of rare beauty
IPHIGENIA
All week, 6.30, 9

Ramat Gan Cinemas
Commencing Saturday Dec. 22, 1979

ARMON Tel. 720706
DAYS OF HEAVEN
4, 7.15, 9.30

HADAR Tel. 732822
MOMENTS
* MICHAEL BAT-ADAM
* ASSI DAYAN 7, 9.30

LILY
WIFE MISTRESS
7.30, 9.30

OASIS Tel. 739592
6th week
ESCAPE FROM ALCATRAZ
Saturday 7, 9.30
Weekdays 4, 7, 9.30

ORDEA Tel. 721720
2nd week
MARRIAGE TEL AVIV STYLE
* TUVIA ZAFIR
* YOSEF SHILOAH
* MENAHEM EINI
English subtitles
4, 7.15, 9.30

RAMA
2nd week
7.15, 9.30
PAPILLON
Mat. at 4.30 p.m., Mon., Wed.

RAMAT GAN
GOODBYE EMMANUELLE
* SYLVIA KRISTAL
Adults only
7.15, 9.30

Holon Cinemas
Tel. 841859
ROCKY II
7.15, 9.15

Herzliya Cinemas
Tel. 834021
2nd week
DEER HUNTER
4, 7.30

Petah Tikva Cinemas
TIFERET
2nd week
ALIEN
7.15, 9.15

SHALOM
2nd week
MARRIAGE TEL AVIV STYLE
English subtitles
Sat. 7.15, 9.30
Sun., Tue., Thur. 3.30, 7.15
Mon. 9, 7.15, 9.15
Wed. 8.30, 5.15
Mon. 5
* SYLVIA

Netanya Cinemas
ESTHER THE DEER HUNTER
6, 8.30

TEL AVIV UNIVERSITY
Faculty of Humanities
LANGUAGE CENTRE
The Language Centre announces the opening of a new series of courses in February 1980, in the following languages:

English French German Spanish Hebrew (Advanced) Spoken Arabic
All courses deal with the spoken language, and are intended for the public at large; there are no prerequisites for admission.

The length of each course is approximately four months - a total of ninety academic hours.
Classes in all languages will be held twice a week in the evening, between 6.00 and 8.30 p.m.
In English only additional morning classes twice a week between 10.00 a.m. and 12 noon.
Tuition is IL4,500. (payable in three instalments).

Registration: Please fill out the attached coupon; all necessary forms and information are available by mail. Requests for registration will be received by phone as well (Tel. 08-428646), during all hours of the day and evening (automatic recorder).
Final registration date: January 1, 1980.
Clip and mail to: Language Centre P.O.B. 39306, Tel Aviv.

Name: _____
Address: _____

TEL AVIV UNIVERSITY
The Registration Centre announces that the Centre will be closed, and there will be no reception hours
December 23 - January 2

to permit the Centre to move to new offices in the Dasenberg-Wolff Building (opposite the Medical School), Rehov Klatzkin, corner Rehov Komemiyut, Ramat Aviv. Our apologies for inconvenience caused.
The Centre will be open as usual from January 3, 1980.

TEL AVIV UNIVERSITY
The Registration Centre announces that the Centre will be closed, and there will be no reception hours
December 23 - January 2

to permit the Centre to move to new offices in the Dasenberg-Wolff Building (opposite the Medical School), Rehov Klatzkin, corner Rehov Komemiyut, Ramat Aviv. Our apologies for inconvenience caused.
The Centre will be open as usual from January 3, 1980.

FILMS IN BRIEF
ABBA - Colourful promotional-style documentary of the successful 1978 Australian tour of "Abba." Sweden's internationally famous pop group. They are good-looking, freshly turned out, and rapidly the greatest hit since the Beatles. Relaxing and enjoyable.

ALIEN - This sci-fi, horror film, about a creature that devours the members of a space craft in some pretty horrific ways, is one of Hollywood's biggest money-makers in many years. It manages to frighten despite its lack of sophistication or symbolism. Enough gore, blood and unidentified shrieking fluids are emitted to last a life-time (or a death-time).

ANNIE HALL - Woody Allen's personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

AIRPORT '80 - THE CONCORDE: A super-duper superonic Concorde speeds to its possible doom pursued by missiles. Jet action with an internal sabotage. Romance, intrigue and thrills abound in a star studded cast featuring George Kennedy, Susan Blakely, Robert Wagner, Sylvia Kristal, Eddie Albert and other big names.

CALIFORNIA SUITE - An uneven work of director Herbert Ross and playwright Neil Simon which moves from high comedy to low farce to slapstick with a few rewarding scenes and just as many disappointments. Based on the Broadway hit, "California Suite" has been adapted for the screen and the four separate episodes have all been interwoven into one story that takes place in a plush Beverly Hills hotel.

THE CHAMP - This second remake of Wallace Beery's classic 1918 MOM film tells the story of a prizefighter who, because of liquor, destroyed his career. The love of his son gives him the strength to make a comeback. Jon Voight, Faye Dunaway and Ricky Shroder star in this shmaltz-filled tear jerker that never wins our sympathy.

THE CHINA SYNDROME - Jane Fonda, Jack Lemmon and Michael Douglas in a first class thriller that also makes a statement warning against the dangers of nuclear power. The film sets the stage for a hair-raising but suspenseful apocalyptic as the potential payoff. Well worth seeing.

THE CLASS OF MISS MADMICHAEL - A tough group of kids in a London school; a classically snobbish headmaster (Oliver Reed); a teacher (Glenda Jackson) who thinks that freedom means allowing the kids to abuse her; and a poor cop who tries to make for a thoroughly mediocre movie.

OOMA - Suspense drama in the Hitchcock tradition starring Genevieve Buckle, Michael Douglas, Richard Widmark and Elizabeth Ashley.

DAYS OF HEAVEN - Director Mallek offers a surfeit of visual splendour as he recreates early 1900s rural America. Primarily a morality tale; the cinematography steals the show, and the lasting effect is sensory, not emotional. Don't miss it.

THE DEER HUNTER - Without broaching the question of America's moral right to be in Vietnam, this is an epic war film that tells the story of three steelworking buddies, who are isolated in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

DOG SOLDIERS - A cast of thoroughly likable characters chase each other around the Southwestern U.S. trying to claim ownership over two kilos of heroin that have been smuggled back from Vietnam. The film fails to make any major points about morality or Vietnam but is an adequate (and violence-filled) thriller.

ESCAPE FROM ALCATRAZ - Clint Eastwood in an exciting but unrealistic adventure film. Based on a true episode, Eastwood attempts to escape from the toughest prison in America. Acceptable fare.



Jackie Coogan in "The Kid."

HAIR - Director Milos Forman has resurrected this 1969 Broadway musical into a highly entertaining, though not provoking cinema piece. Music in splendid did; excellent cast; and a non-maudlin reminiscence of the days of J.F.K., acid, Haight-Ashbury and freaky looking kids trying to change the world. A reminder of America's lost innocence.

HARDCORE - George C. Scott stars as an agonized father in search of his missing daughter who is now performing in porno movies. Thoughtful in an acceptable drama the film misses its potential for being an extraordinarily powerful statement about American morality today.

HEROES - This is not a traditional war film as it contains less than three minutes of combat scenes. It is however a moving portrayal of a Vietnam veteran's struggle to survive in a world where insanity may be the most valid life-option. A powerful statement on the results of the Vietnam war.

THE KID - Charlie Chaplin's most mature presentation of his characterization of the Tramp, the gentle, vagabond philosopher of the streets who led a meagre existence but always dreamed of a better day. In this modern day fairy tale, a woman abandons her child, hoping it will be adopted by a wealthy couple. Instead, the Tramp finds and raises him. Sharp humour, pathos and a keen sense of social criticism make this film an excellent today as it was in 1921 when it was first acclaimed a masterpiece.

A LITTLE ROMANCE - A nice movie about nice kids in love. Director George Roy Hill ("The Sting," "Butch Cassidy and The Sundance Kid") teams up with Laurence Olivier, Thelma Houston, Bernard and Diane Lane in a tale that will charm teenagers and their parents alike. A film about really lovely youngsters in a very optimistic world.

MAGIC - Anthony Hopkins portrays a young magician of no great mental stability. When his ventriloquist's dummy

Jerusalem
LE NOTTI DI CABIRIA - Giulietta Masina plays the role of Cabiria, an affectionate dreamy-eyed woman of the streets who is swept along into a fantasy world of false hope. The film reaffirms Fellini's sympathy with the human condition. (Today at 2)

SABANOVA - Fellini's grandiose portrayal of the legendary lover. (Tomorrow at 9.30 p.m.)
HARPER - Paul Newman plays a Humphrey Bogart-type private eye attempting to unravel a thrilling murder intrigue. (Monday at 7 p.m.)
LA POLCE VITA - Fellini's caustic exposure of the decadence of the upper class in Rome. The film follows a

my starts telling him to murder people. There are some moments of tension and even shock but the film is not up to the par of Hitchcock's "Psycho."

THE MAIN EVENT - Barbra Streisand and Ryan O'Neal in a boxing comedy that falls flat on its face both in the ring and on the screen.

THE MARRIAGE OF MARIA BRAUN - Rainer Werner Fassbinder's tale of a woman and the political forces that mould her life that takes us from the end of World War II into the German post-war era. His extraordinary use of visual imagery and political dialectic demonstrates that film may be one of the art forms best suited to express concern for humanity.

METEOR - A very big piece of intergalactic real estate hurtles towards earth with a potential impact large enough to create a new Atlantic Ocean and destroy most of the planet. Sean Connery, Natalie Wood, Karl Malden and Brian Keith try to deal with the menace. Some super good special effects and lots of thrills for disaster film buffs.

MOMENTS - An intense examination of the development and meaning of a love relationship between two women. Israeli director Michal Bat-Adam's first feature film stars herself and Brigitte Calonne in a well-made attempt to explore parts of the human and female condition. Excellent acting, superb photography and a uniquely beautiful musical score complement the depth of the story.

OLIVER'S STORY - This sequel to "Love Story" features, once again, the joint talents of author Erich Segal and actor Ryan O'Neal. Oliver Barrett IV is now paired with Candice Bergen in a tale no less sentimental or maudlin than was the original.

ROCKY II - Written, directed by and starring Sylvester Stallone, this sequel to Rocky is even more banal than the original. There is a new fight scene however that manages to hold everyone in suspense until a surprise ending. 366 million people saw "Rocky," and most of them will probably enjoy "Rocky II" at the same level.

THE ROCKY HORROR PICTURE SHOW - An outrageous assemblage of the most stereotyped sci-fi films, Marvel comics, Frank's Avon movies and rock and roll of every vintage, this is also one of the weirdest, funniest and sexiest films to blast out shores in a long time. Transvestites from outer space; virginal kids from Iowa; and a parody on just about everything sacred make this worth seeing more than once.

SAINT JACK - Director Peter Bogdanovich's latest and possibly best film (based on the book by Paul Theroux) since "The Last Picture Show." Ben Gazzara stars as a kindly pimp living in Singapore. He proves a thoroughly likeable and amazingly moral man in an unlikable and immoral world.

STEEL - A construction crew rushes to complete a bridge on a schedule despite competition that won't stop at killing; a corrupt union that considers bribes more important than safety; and a poor script that makes the film exciting but unbelievable.

VOICES - A Jewish delivery boy who wants to be a singer meets a deaf teacher who wants to be a ballerina, and they fall in love. A corny tearjerker.

WHO IS KILLING THE GREAT CHEFS OF EUROPE? - George Segal, Jacqueline Bisset and Robert Morley star in this comedy-thriller that goes on a tour of some of Europe's greatest restaurants. With food prepared by master chef Paul Bocuse, the film proves a succulent saga indeed.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

AT THE CINEMATHEQUES

successful gossip columnist through a week of corruption revealing emptiness, alienation and frustration. (Monday at 9.30 p.m.)
GIULIETTA DEGLI SPIRITI - Fellini's "serious joke on the state of morals." Giulietta, suddenly aware of the falsehood of her marriage attempts to achieve self-awareness and independence. (Wednesday at 7 p.m.)
SLEEPER - Woody Allen as a jazz musician awakes from a 200-year deep freeze to take arms against a sea of troubles. (Wednesday at 9.30 p.m.)
BUFFALO BILL AND THE INDIANS - Director Robert Altman destroys the myth of Buffalo Bill, as portrayed by Paul Newman. (Thursday at 7 p.m.)

It grows on you

ROCK, ETC./Madeline L. Kind

FIRST it was a book, then a movie, now a record album. Lot's take first things first.

The Secret Life of Plants was written a few years back by Peter Tompkins and Christopher Bird. It's basically a report on experiments and experiences which argue that plants are much more sensitive than is generally believed — that in fact they communicate with each other and that we can communicate with them. Like another recent book of popular speculative science, *Chariots of the Gods*, The Secret World of Plants is utterly fascinating — if not especially convincing.

Also like *Chariots*, the book on palavering plants has been made into a movie. It hasn't reached our shores yet, but the soundtrack just has; the double

album called Stevie Wonder's Journey through The Secret Life of Plants (Eastarionics).

Obviously it's difficult to judge the music as a soundtrack, since I haven't seen the film. On the other hand, the composer hasn't seen the film either. Stevie Wonder in fact is the first blind musician ever to write a score for a movie.

Just how this was accomplished is unclear. Film score composition is generally an exacting, frame-by-frame process in which colour, lighting, tempo of action and kind of camera shot may all come into play. It's known that Stevie spent over three years producing the music for this movie. As usual, he did all the composition and almost all of the instrumentals and vocals.

But just how he suited the music to the visual images — and just how effectively the music underscores the meaning of those images — remains as mysterious to me as how all those cabbages and kohlrabis are supposed to communicate.

PERHAPS it's because I don't know how well the film relates to the book and how the music relates to the film that I find the music on this album such a mixed bag. The music is indeed something of a wildly tossed salad. Some of the ingredients taste better than others, which is perhaps inevitable on a double album. The question is: what are they all doing in the same salad bowl?

Even without seeing the movie, for example, one can deduce the logic of the album opening with an instrumental called "Earth's Creation." Same with following this up with "The First Garden." But why is the third number "Voyage to India?" Unless we've suddenly been cast east

of Eden, there's no apparent rationale for this inclusion. It only shows us everything that guitarist Ben Bridges can't do on a sitar.

With "Same Old Story," we're on comfortable ground with a nicely paced Stevie Wonder-style song. "Venus Fly-Trap and the Bug" is a very playful night-club jazz combo number. Then suddenly we're in Japan for "Al No, Sono."

Modern travel sure is dizzying. Before we can catch our breath, we're over to Side Two for "Seasons," "Power Flower," and one of the really big numbers of the album, "Send One Your Love," which we get in both instrumental and vocal versions. It's worth it, for it's Wonder at his lyrical best, ranking with "You Are the Sunshine of My Life."

In between all this is a good deal of disco music. But the main disappointment is the title tune, which on the one hand sounds too consciously "movie-ish" and on the other has a

thoroughly unsingable lyric. Sample: "And some believe antennas are their leaves/ That spans beyond our galaxy/ They've been, they are, and probably will be/ Who are the mediocrity/ But who am I to doubt or question the inevitable being/ For these are but a few discoveries we find inside the Secret Life of Plants."

COME AGAIN? Oh, well, maybe you have to be a hibiscus or a horseradish to understand it. In any case, Stevie Wonder doesn't sound comfortable singing it.

This is not to suggest that the album is one of Wonder's blunders. There's a lot of fine music here, as should be no surprise with this multi-talented musician who has gone from one challenge to another from his first recording way back in 1961 (wonder of wonders, he's only 29 today). The album is also handsomely produced, including embossment and Braille on the cover. □

Meals for medals



MATTERS OF TASTE
Haim Shaprio

FEW READERS could possibly realize what an onerous task it is to go out week after week and eat an endless succession of free meals.

Naturally, there is the occasional good meal but for the most part mediocrity follows mediocrity in dreary succession. Only occasionally does one find an exceptional repast to compensate for the many dreary dinners.

I am not alone in this respect. My colleagues who write about Jewish organizations are called upon to attend official dinners, a form of group masochism in which the guests are not only required to eat large quantities of inferior food but to listen to speeches as well.

One bright light in all this darkness is provided by the Jerusalem chapter of Skal, an organization in which people in the tourism industry meet in a spirit of camaraderie. The hotels acting as hosts invariably go out of their way to impress their colleagues with meals that are not only sumptuous, but tasty too.

A particularly fine example of this was provided recently by Arnon Nahmani, chef of the Ram Hotel. One especially pleasant feature of the meal was the fact that the ingredients used were far from the most expensive.

For those who are interested in the complete menu, it began with a chicken liver paté in aspic, continued with fish and vegetables in tehina sauce, followed by a magnificent cream of chicken soup, with braised breast of chicken, wrapped in a lettuce leaf, for the main course. Vegetables included fresh steamed green beans, potato croquettes and peeled steamed tomatoes, a true symphony of colour, with a Waldorf salad alongside. Finally, the dessert was a masterpiece of stuffed pear, fried in batter with a hot sabayon sauce, crowned by a marzipan disc with the name of the hotel inscribed in chocolate.

I ASKED Nahmani about the fish dish, which he assured me could be made with cod or even hake fillet. Here is the recipe. Cut a kilo of fish into fairly small pieces, sprinkle with salt, pepper and lemon juice and let it stand. Peel and cube a large eggplant or two, salt it, and let that stand too.

Meanwhile, chop and fry a few cloves of garlic and an onion or two. Add about a kilo of peeled tomatoes and, if you want to be extravagant, a few sliced mushrooms. Season the resulting sauce with soup powder, lemon juice, salt and pepper.

When the bitter juice has been drawn out of the eggplant by the salt, rinse and dry it and fry well in deep oil. Dust the fish with flour and fry it as well.

Spread the sauce over the bottom of a casserole dish and top with the eggplant and then the fish. Cover this with another sauce prepared by mixing half a cup of tehina with two egg yolks and half a cup of mayonnaise, as well as a little lemon juice and salt and pepper.

Sprinkle the dish with lots of chopped parsley and bake in a hot oven for only a few minutes, just long enough to heat it, without allowing the tehina to become hard. Nahmani garnished the fish with pastry crescents, but the home cook would probably omit that detail.

THIS DISH is one of the many that Nahmani and three other leading Israeli chefs are working on in preparation for next year's Culinary Olympics in Frankfurt. Although the event only takes place in October, he is concerned that the Israelis are already far behind. The Americans have been practicing for months, he told me.

He explained that the event includes four days in which each national team cooks for a specific restaurant that is cooperating in the event. The team proposes 12 main courses, of which the Germans choose eight to be prepared. Local readers will be happy to learn that one of the judging criteria is economics. No one can win by just presenting expensive ingredients.

FOLLOWING the restaurant event, there are another four days of food presentation. Here the food is brought in already prepared. Naturally the teams go all out to present the most lavish displays imaginable. The Americans regularly bring a plenitude of materials, while European contestants send in railway boxcars. Although Nahmani did not say so, the Israelis, with their very limited budgets, stand little chance of making a mark in this part of the competition.

Besides having meagre financial resources, the Israelis are the only competitors who have imposed restrictions on themselves. All the food prepared by the Israeli team will be kosher. Without necessarily using common dishes, the team does try to make its presentation as typical as possible. Past entries have included St. Peter's fish, lamb chops with mjadara (a Sephardic speciality of rice and lentils) and beef with olives.

Meanwhile, Nahmani doesn't seem too worried about his chances at Frankfurt. He already has six gold medals from previous similar events. □

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Return of the melodrama

CINEMA / Ruth Ariella Broyde

HORROR films like *Alien* and *Halloween* may turn out to be Hollywood's biggest grossers and the grossest of movies, but not everyone has the stomach or the sense of humour for psycho-thrillers.

If you're wondering what happened to the good old fashioned melodramas where the guy gets the girl rather than the space monster, then there are two films in town for you.

Admittedly, both are heavy on the schmaltz, but *Hanover Street* and *Sissy* are — in the vernacular of *Star Trek* — light years apart in content and style.

Hanover Street, a new film produced and directed by American-born Peter Hyams (*Capricorn One*), is perfect for a rainy afternoon.

Set in London in the days of the Blitz, it exploits the additional drama of a love triangle. Truffaut also used a triangle and World War II to memorable effect, in his well-known *Jules and Jim*, but here the comparison ends. For while



'Upstairs Downstairs' fans will recognise Lesley Ann Downe (Georgina) in this scene from the World War II melodrama 'Hanover Street,' with Christopher Plummer and Harrison Ford.

Jules and Jim brought to the screen intensity and lyricism, *Hanover Street* can only offer banality and sentiment.

The leading lady of *Hanover Street*, an English nurse, is beautiful — of course; her lover, an American bomber pilot, is young and dashing — naturally; and the fiftish, silver-templed husband (Christopher Plummer) is kind, gentle, and understanding, as one might expect. The nurse is torn between her passion for the pilot and her loyalty to her husband.

However, the explicit love scenes remove the film from the "old fashioned" category, and action episodes make it more than "a woman's movie."

When the husband — a British intelligence agent — and the American pilot are thrown together on a spying mission in occupied France, the film's credibility wavers. The move to link the men's destinies in war is too contrived, placing the rivals in an interdependent relationship seems more artificial than coincidence.

But Franz Joseph falls in love with the younger sister, a free-spirit who communes with nature and is a refreshing antidote for his daily diet of order and protocol.

Sissy, directed by Ernst Marischka, is the first of three films about an unorthodox empress of Austria; it features Romy Schneider and her mother, Magda Schneider. Magda was a quarter of a century ago a well-known actress; this film marked Romy's screen debut.

Sissy is indeed a naive, old-fashioned work, but director Marischka was no fool. His film is also a biting satire on stiff Austrian manners. In one broad stroke Marischka managed to capture — and mock — the pseudo-propriety of the Austrian royal family, enmeshed in centuries of aristocratic by-laws.

Here, again, as in *Hanover Street*, the story revolves around a love triangle. Two sisters, Nene and Sissy, are in love with their cousin Franz Joseph, the young, handsome emperor. The queen-mother has selected Nene, the elder daughter, as the most politically suitable bride. Nene's upbringing seems more artifice than coincidence.

But Franz Joseph falls in love with the younger sister, a free-spirit who communes with nature and is a refreshing antidote for his daily diet of order and protocol.

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THE LUMINOUS memory of Hanna Szenes is the stuff of which legends are made. Born into a well-to-do, cultured Jewish assimilationist family in Hungary, she broke away from her milieu in her early youth to join a Zionist youth group, and migrated to Palestine, where she lived the life of a *halutsa*. During World War II, when Hungary was occupied by the Nazis, she volunteered to be parachuted into her native land to help organize the Jewish resistance there. She was caught, tortured and eventually executed - at the age of 23. She left behind some verse which reveals a loving, sensitive nature, though no great poetic talent.

The girl who wrote that she heard voices and followed them, first when she went to Palestine, and then when she embarked on her fatal mission, was clearly a heroine. Whether her life story lends itself to a heroic play, however, is another question.

About 20 years ago Aharon Megged wrote a play about Hanna Szenes which turned out to be no more than a retelling, in the language of stage reportage, of the heroine's story.

Now comes *Wings* at the Haifa Municipal Theatre, a joint effort by choreographer Anna Sokolov and playwright Israel Eliraz, which is also a retelling of the story of Hanna Szenes. But the language here is different - a combination of ballet and semi-realistic theatrical scenes.

In the opening scene we see the heroine on an empty stage poised against the rising sun, her arms outstretched, balancing herself on one leg like a bird about to take off. But she never does, and nor does the play, which remains earthbound throughout. The scenes that follow - the goose-stepping storm troopers, the dances of the young people, first in Hungary and then in Palestine, and the confrontations between mother and daughter - never reach below the surface to tell us more of the time in which Hanna lived, or about the heroine herself, even if Eliraz uses in his text lines from her poetry.

There is little to say about the production except that Tehiya Shmueli, who works hard to cope with the dancing and the dialogue, is not at all convincing as a girl aged 18 in the beginning and 28 at the end, and that Rachel Marcus as her mother is not given an opportunity to act.

The failure of *Wings* raises questions I find hard to answer. Is it possible to write a heroic play in our times? Can we accept a hero, on the stage or in real life, knowing all we do about the Oedipus complex, which causes people to rebel against their elders, i.e. against the environment, and about people following a death wish when they risk their lives? Modern science and literature have all done their share to destroy the worship of heroes, have taught us to look with a cold, analytical eye on the motivations of those who do great things.

Hanna Szenes's parachuting into Nazi-occupied Hungary was an act of great courage, and the purpose of that act could not have been loftier; but turning this deed into drama would need a new stage language which, I'm afraid, has

No time for heroes



Hanna Szenes: her deeds seem almost beyond dramatists' efforts.

THEATRE / Mendel Kohansky

not yet been invented.

ON A SLIGHTLY happier note, the Festival of Lights is upon us, and with it a rash of children's shows, with the usual shoddy affairs by quick-profit producers, and a new show by the government-sponsored Children's Theatre.

The show, aimed at children aged six and above, which I went to see accompanied by Sharon (seven) was *Bald Head Heights* by Ephraim Sidon, with music by Doby Seltzer and directed by Zippy Pines. It is the story of a town where all the people, male, female, old and young, are bald. The town has a mayor who loves his constituents and is also amazingly efficient. When a delegation comes to complain that there isn't a park in their neighbourhood, he orders the park department to create a park, pronto; another delegation asks for a carousel, and before they leave the mayor's office the playground is on its way, with the carousel.

Then a terrible thing happens: one morning the mayor wakes up with a hair on his head. After all efforts to remove the hair fail, the mayor goes into hiding so that no one should see him in such a shameful state; but his rival, the play's villain, finds out what has happened and incites the citizens against the mayor. The latter is forced to flee, and the villain installs himself as mayor. This he does with the help of the deposed mayor's wife who leaves her husband because she wants to be married to the mayor, no

matter who he is.

From here on the plot gets very complicated. Let me just report that in the end the deposed mayor manages to save the usurper's life with the help of his single hair which grows so long that he keeps it rolled up in a ball and tucked away in a pocket. The people see what a good man he is and decide to take him back, hair or no hair. As for the unfaithful wife, she returns to her legitimate husband, but he rejects her.

The programme says that "There is no doubt that the children will see the parallel between the story of the play and the discrimination against Blacks, Jews and other minorities." I doubt it. The message here is rather murky, and the story of the hair that is as strong as a rope is plainly silly.

Unlike other children's shows I have attended, this one did not provoke any vocal reactions from the audience; the children did not applaud the good man or shout at the bad one.

I also wonder whether showing the treachery of the wife was necessary, since for a child his family is the world. And to add to the list of my doubts about the show's educational qualities, the performance scheduled for 6 p.m. started at 6.17, which was a poor example of punctuality. Otherwise, *Bald Head Heights* is well mounted; the set and costumes by Miriam Guretsky are attractive; the help of the deposed mayor's wife of the cast do what is required of them.

Talks and tradition

MEDIA WEEK/Daphne Raz

THE ARABIC language department resumes broadcasts Monday evening at 22.50 with *Star Over Bethlehem*, a special Christmas programme produced in cooperation with the BBC. This will be followed by the traditional midnight mass broadcast live from the Basilica of the Nativity in Bethlehem. *Star Over Bethlehem* will feature choirs and singers from eight countries and will be transmitted worldwide.

Earlier Monday evening we will see a new bi-weekly talk show *Free Admission* (21.35), presented by TV staff member Eilat Nisan. The shows will be broadcast live and will be attended by a participating audience especially chosen for each programme.

This week's debate deals with the status of women in Israeli society.

A series of six film shorts by Israeli artists will be shown weekly beginning Tuesday (23.35). With luck this batch of films will be as original and refreshing as most of those shown several months ago. The first film, *After*, by Ranan Schor, is the story of a short romance which blossoms during reserve duty.

This week's full-length movie is *Chateau en Suede* (Wednesday, 22.05), a 1964 Roger Vadim production based on a play by Francoise Sagan. The film, which was given the ridiculous

English title *Nully Naughty Chateau*, stars Monica Vitti, Curt Jurgens, Jean-Claude Brialy and Jean-Louis Trintignant. It is a bizarre comedy involving the strange inhabitants of a castle, romping about in 18th-century style. (French with Hebrew subtitles.)

ADDITIONAL cinematic features include a special programme about Italian director Federico Fellini on Educational TV (Wednesday, 17.00) and the bi-weekly cinema magazine *Big Screen Little Screen* (Monday 20.30) which promises snips from popular musicals old and new.

The Saturday evening feature from the British Thriller series (22.15) is *Death in Deep Water*. It stars Bradford Dillman as an ex-member of an American gang who flees to England to get away from vengeance-seeking killers, only to find himself caught up in another murder plot.



"After", first in a series of Israeli short films. (T.V. Tuesday 23.35)

The monthly programme *Things aren't what they used to be* (Sunday, 20.00) takes a nostalgic look at train services in Israel from 1892-1978. Old film clippings show the Palestine railroads in their heyday.

Noteworthy entertainment programmes this week include a six-hour marathon of songs by Stevie Wonder tonight on Army Radio (beginning at 23.05) and *Bosanova*, a show of fine Brazilian performers filmed in Paris (TV, Tuesday, 21.45, in colour).

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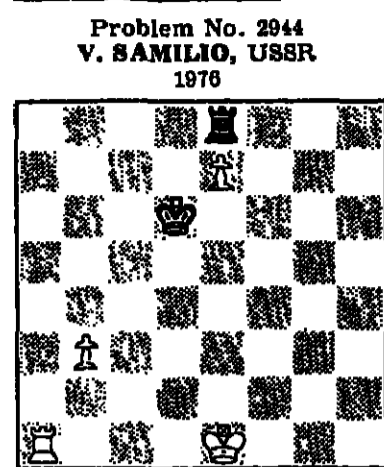
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Handwritten text in Hebrew: פורום אינטרנטי

CHESS
Eliahu Shahaf



Problem No. 2944
V. SAMILIO, USSR
1976

White to play and win (4-2)
SOLUTIONS. Problem No. 2942 (Kuznetsov). 1. b5 Ka5! (1.- Kb6? 2.Rd6! Qd6, stalemate). 2. b6! Ka6! 3. b7 Qc6 (3.- Qb6? 4. b8N!) 4. Rd7! Qd7 5. b8N! — draw.

TILBURG 1979
ONCE AGAIN the small Dutch town of Tilburg played host to an outstanding event. Heading a field of 12 international grandmasters was world champion Anatoly Karpov, and once again he established his supremacy. Scoring 7½ points out of 11 games, Karpov went through unbeaten. His compatriot, young Oleg Romanishin was runner-up with 7 points. There followed: L. Portisch 6½; G. Sax 6; B. Spassky, J. Timman, G. Sosonko, B. Larsen 5½ each; R. Hubner, V. Hort 5; L. Kavalek 4½; V. Smyslov 2½. Bent Larsen recovered from

two straight losses to win the following fine game against Hungary's Gyula Sax.
Caro-Kann Defence
G. SAX B. LARSEN
1.e4 c6 2.d4 d5 3.Nd2 de 4.Ne4 Nf6 5.Ng3 g6 6.N3 Bg7 7.Be2 0-0 8.0-0 Qb6 9.b3 a5 10.a4 Na6 11.h3 Nb4 12.Rc1 Qc7 13.Bb2 b6 14.Qd2 Bb7 15.c3 Nbd5 16.c4 Nb4 17.Bc3 Rad8 18.Rad1 e6 19.Qb2 Nd7 20.Ne4 Rfe8 21.c5 Nd5 22.cb Qb6 23.Nd6 Nc3 24.Qc3 Rf8 25.Nb7 Qb7 26.Qa5 Qb3 27.Rb1 Qa3 28.Ra1 Qd6 29.Red1 Ra3 30.Qd2 c5 31.Ra2 cd 32.Nd4 Nc5 33.Qb4 Qd5 34.Ra3 Qe5 35.Bf3 Ra8 36.Qa5 Rf8 37.Ra3 Qe5 38.Nb3 Rd1 39.Bd1 Bb8 40.Nd2 Qd8. White resigns.

With former world champion Boris Spassky, Karpov played the following exciting draw.
Vienna Game
B.SPASSKY A.KARPOV
1.e4 e5 2.Nc3 Nf6 3.g3 d6 4.ed Nd5 5.Bg2 Nc3 6.bc Rd6 7.Ne2 0-0 8.0-0 c6 9.d3 Nd7 10.f4 ef 11.Bf4 Ne5 12.Rb1 Rb8 13.c4 Bg4 14.h3 Be2 15.Qe2 Ng6 16.Bd6 Qd6 17.Qf2 f5 18.c5 Qc7 19.Rb1 Rf8 20.Bf3 Rb7 21.d4 b6 22.cb ab 23.Re2 Qd8 24.Rfe1 f4 25.g4 Rd8 26.c5 Nn4 27.Re7 Nf8 28.Qf3 Qe8 29.Rle2 c6. Draw.

ALICOATE INTERZONAL
THREE WOMEN, Elena Akhmllovskaya of the USSR, Tatiana Lemachko of Bulgaria and Nino Guriehl of the USSR qualified for the women's world championship candidates' tournament from the Alcoate Interzonal. Two more Soviet players, Marta Litinskaya and Elena Fatalibekova, placed fourth and fifth respectively. Russian-born Tatiana Lemachko gives

a fine performance against Guriehl in the following game.
Pirc-Ufimtzv Defence
T. LEMACHKO N. GURIEHL
1.e4 d6 2.d4 Nf6 3.Nc3 g6 4.g3 Eg7 5.Bg2 0-0 6.Nge2 Nbd7 7.h3 e5 8.Be3 ed 9.Bd4 c6 10.Ra1 Rd1 11.0-0 b6 12.Qd2 Ne6 13.Rad1 Qe7 14.b3 c5 15.Be6 de 16.Nd5 Nd5 17.ed Qd6 18.Nc3 Ba6 19.Ne4 Qd7 20.c4 f5 21.Ng5 Qd6 22.Ne6 Bf6 23.g4 f4 24.g5 Bd8 25.h4 Re7 26.Rfe1 Rb8 27.Bh3 Ec7 28.Re4 Rc-e8 29.NCk Rc7 30.Be6 Kf7 31.Qe2 Bc8 32.Re5 Rc-e7 3. 33.Qb2 h6 34.Re-e1 Kh7 35.Qf6 Be6 36.de Qc6 37.h5 hg 38.hg Kf8 39.Qf7. Black resigns.

Youth Centre saw the senior team win by a comfortable margin of 4½-1½, with Yaacov Murey and Moshe Czerniak scoring on the upper boards against B. Privman and B. Blinshok.
GRUNFELD TOPS RATING LIST. International master Yehuda Grunfeld of Petah Tikva retained his leading position in Israel's rating list of September 1, 1979, with 2,560 points. Grandmaster Vladimir Liberson is second with 2,536 points, and Shimon Kagan third, with 2,517 points. There follow: Israel Zilber 2,500 (these four players are admitted directly to the Israel championship finals); Ya'acov Bleiman 2,471; Natan Blinboim 2,448; Ya'acov Murey 2,444; Uri Avner 2,435; Leon Lederman 2,428; Yair Kraidman 2,419; David Bernstein 2,417; and Nir Grinberg 2,391.

THE FORMULA FOR ATTACK
White — Kg1; Qe5; Ra1; Bg2; Ng5; Pa2, b2, c3, e4, f2, g3, h2. (13). Black — Kg8; Qb6; Ra8; Rd8; Bc8; Nb8; Pa7, b7, c6, f7, g6, h6. (12). 20.Nf7! Kf7 21.Re3 Kg8 22.Bf1 Rd7 (22. Nd7 23:Bc4 Kh7 24.Qe7 Kh8 25.Rd1). 23.Qe8 Kg7 24.Rf6 Qc5 25.Rad1 h5 26.Rd7 Nd7 27.Rf7 Kh6 28.Qh8 Kg5 29.h4! Black resigns. (Spassky — Bronstein, USSR championship, 19610). White — Kg1; Qc3; Rd2, Rf1; Bb2, Bg2; Ng5; Pa3, b3, c4, f2, g3, h2. (13). Black — Kg8; Qd6; Rd8; Re8; Bc5; Ng4; Pa5, b6, d3 f6, g7, h7. (13). Black to play. 25. — Ne8! 26.fe. (26.Rel Ng2 27.Re8 Re8 28.Kg2 Qe6 29.f3 Re1, with a devastating attack.

OLD GEM
White — Kg6; Rh7; Ne5; Pf2, f7, h3. (8). Black — Ke7; Rc5; Be6; Pf4, f3, h6. (6). 44.f9Q! (44.Kg7? Bf7 45.Nf7 b3 46.Kg6 Rb8) 44. — Kf8 45.Kf6 Bg8 (45. — Re8 46.Rf8 Bg8 47.Nd7x) 46.Re7 Bf7 (The only defence against 47.Ng6x. If 46. — Bd5 then 47.Ng6 Kg8 48.Rg7x). 47.Rh7 Kg8 48.Rg7 Kf8 49.Rb7! Ra8 50.Rf7 Ke8. Here White announced mate in six moves: 51.Re7 Kd8 52.Nf7 Ke8 53.Nd6 Kd8 54.Ke6 Ra7 55.Ra7 h8 56.Rd7x. (Lasker — Shifera, Nurnberg, 1898).

QUEEN SACRIFICE
White — Kd2; Qh7; Rd1, Rh1; Be2, Bf6; Pf2, c3, e3, e5, g2. (11). Black — Kf7; Qe5; Ra8; Rg8; Bc8; Bg7; Pa7, b7, c6, e6, f5, g6. (12). 1.Qg8!! Kg2 (1. — Kf8 2.Eg7 Rg7 3.Rh6). 2.Bh5 Kh7 3.Bf7 Bh6 4.Rh8! This White had to foresees when he sacrificed his queen. Black resigned, since after 4. — Kh8, the other rook mates on h1. (Murjassin — Kapengut, USSR, 1970).

ENDGAME FINESSE
White — Ka4; Pe6, f4, f6. (4). Black — Kb2; Pe7, f7. Black to play and draw.
1. — Kc3! 2.Kb5 Kd4 3.Ke6 Ke4 4.e6 Kf5! 5.ef Ke6! Draw. (Study by A. Kovalenko, 1977, in reversed colours).

Accent on slams

BRIDGE / George Levinrew



Deal 1
It was a beautiful slam hand at a Jerusalem duplicate — but the rooks of distribution wrecked the contract.
Love all

North (D)
♠ A 9 7 4 2
♥ 10 9 8 7 3
♦ 10 9 8 7 6 5 4 3 2
♣ 10 9 8 7 6 5 4 3 2

West
♠ J 9 8 5 3 2
♥ K 8
♦ 7 6 5 4 3 2
♣ 7 6

East
♠ 10 10 4
♥ Q 10 4
♦ K 10 8 5 4 3 2
♣ 10 8 5 4 3 2

South
♠ A 7
♥ Q J 10 5
♦ A 5 2
♣ 10 8 5 4 3 2

In this deal it was not the distribution that licked the declarer, but rather that declarer neglected to count.

The opening heart lead was won by the ace. Then came five rounds of clubs and three rounds of diamonds. North had to keep his diamond jack, and to hold on to three hearts to prevent declarer from winning four hearts. He had to discard his spade queen. Then South cashed two top hearts. Eleven tricks had been played. North was marked with the diamond jack, and since he had discarded the spade queen it must have been to protect the heart jack. So South had left only two spades and the finesse should have been made against the king.

Those who did not count played the spade ace. They failed to topple the spade king, and lost the contract.

Deal 4 A slam on 28 points!
Vul: N — S

North
♠ 10 9 4
♥ Q 10 9
♦ Q 8 4 2
♣ 10 9 8 7 6 5 4 3 2

West
♠ J 10 9 8 7 6
♥ K 10 8 5 4 3 2
♦ A K 10
♣ 10 9 8 7 6 5 4 3 2

East
♠ 10 9 8 7 6 5 4 3 2
♥ J 10 8 5 4 3 2
♦ A 8 3 2
♣ 10 9 8 7 6 5 4 3 2

South
♠ 10 9 8 7 6 5 4 3 2
♥ J 10 8 5 4 3 2
♦ A 8 3 2
♣ 10 9 8 7 6 5 4 3 2

The contract reached by South on Precision bidding was seven no trump. The heart jack was led and declarer counted only 12 top tricks. If he could force East and West to each guard either a diamond or a heart the diamonds could be established for the 13th trick. Declarer then played out three hearts, four clubs, and three spades. West just had to guard hearts while East had to guard spades. Neither East nor West could hold on to more than two diamonds. Here was the end position:

Deal 5 A Criss-cross Squeeze
Our last American slam featured stellar play by Paul Soloway, a

world champion, who as South executed a criss-cross squeeze.
Both vul:

North (D)
♠ 10 7 5 3
♥ Q 7 4
♦ J 8
♣ 10 9 8 7 6 5 4 3 2

West
♠ A 10 9 7 5 3 2
♥ K 8 5 3
♦ A 8 5 2
♣ 10 9 8 7 6 5 4 3 2

East
♠ 10 8 6 4
♥ 10 8 6 5
♦ 10 8 6 5
♣ 10 8 6 5

South
♠ A K 7 6 5 4 3 2
♥ Q J 7
♦ K Q 4
♣ A K J 9 7

The Bidding:
North East South West
Pass Pass 3♣ 2♣
2♠ Pass 4NT Pass
5♣ Pass 6NT All Pass

The diamond ace was led and a diamond continued, which was won by declarer. Then five clubs were run, leaving this position:

North
♠ 10 9 7
♥ A 9 4
♦ —
♣ —

West
♠ J 8 3
♥ 10 9 7
♦ —
♣ —

East
♠ 10 8 6 4
♥ 10 8 6 5
♦ —
♣ —

South
♠ A K 7
♥ Q J 7
♦ —
♣ —

The diamond king was led and whatever West discarded would present South with an extra trick.
Deal 6 A Local Success
The following deal was played by Avishai Kalliton and Dov Gilor at a local tournament:
Vul: N — S

Gilor North (D)
♠ Q 3
♥ K 9
♦ A K 10 9 7
♣ A 7 5 7

West
♠ 6 4
♥ J 10 8 7
♦ J 4 3
♣ 10 9 5 2

East
♠ J 10 8 8 3
♥ 10 6 4
♦ Q 8 5
♣ 10 9 8 7 6 5

South
♠ A K 7 5
♥ A Q 8 2
♦ 10 9
♣ K Q 6

All three diamonds in the dummy were good.

BOOK REVIEW. Faber and Faber have initiated a series of reprints in paperback editions:
H.W. Kelsey "Match Point Bridge" 239 pp. £1.95
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WHAT'S ON

Notices in this feature are charged at IL78.40 per line including VAT; insertion every day costs IL160 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

CONDUCTED TOURS
Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities, and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 4 Kiryat Moshe. Tel. 523291.

Haifa
1. Medical Centre. In Kiryat Hadasah. Tours in English at 9, 10, 11 a.m. and 12 noon. Leaving from the Kennedy Building. Tour includes Chagall Windows. No charge. On Friday tours begin at 9 a.m. — by appointment only. Tel. 416333 or 428271.
2. The Hadasah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m. Sunday-Thursday. Buses 19 and 27.
3. Mt. Scopus Hospital: Tours from 4.30 to 12.30 p.m. No charge. Buses 9 and 28. Tel. 516111.
4. Morning half-day tour of all Hadasah projects. \$5 per person towards transportation. By reservation only: Tel. 416333 or 428271.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 28.

Mount Scopus tours 11.00 a.m. from the Bronfman Reception Centre, Sherman Building. Buses 9 and 28 to Goldsmith Building stop. Further details: Tel. 523419.

Emanah-World Religious Zionist Women — Tourist Centre: 26 Reh. Ben Maimon; 02-692498, 02-630820, 02-611088 02-441183, 02-788942. Visit our projects: Sun. and Wed. Jerusalem area; Sun. and Tue.: Tel. 523419.

Plant a Tree with your Own Hands, with the Jewish National Fund every Tuesday morning. For details and reservations call 02-234449 or 02-630821, ext. 13.

ROLEX
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Repr. "Durale" 17 Ibn Gevrol, T.A. Tel. 237820

The Show Must Go On!
At the **BALKAN CORNER** Restaurant, Maccabi Zafon Tennis Court, Tel Aviv. Tel. 417440.

THE TEL AVIV MUSEUM

27 Sderot Shaul Hamelech
Week of December 22-28

Visiting Hours: Sun.-Thur. 10 a.m.-10 p.m.; Fri. 10 a.m.-3 p.m.; Sat. evening 7-11 p.m.; Sat. morning: 10 a.m.-1 p.m., admission free, Helena Rubinstein Library: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tues., Thur., 10 a.m.-1 p.m., 4-8 p.m. Fridays closed.

EXHIBITIONS
RAFFI LAVIE — A Selection of Paintings, CHRISTIAN VOGT, Photographs.

News — A new series of exhibitions of Israeli art. NEWS 1 — First Exhibition in the series. Four artists: Larry Abramson, Arnon Ben David, David Ginton, Doron Livneh

MUSIC
The Israel Sinfonietta, Beerseba, Saturday, December 22, 8.30 p.m. Conductor — Luis Herrera; Soloist — Daniel Erdin, piano. Works by Telemann, Mozart, Beethoven.
Tuesday, December 25, 8.30 p.m. — Erella Talmi, flute; Yoav Talmi, piano and harpsichord. Works by Handel, Hummel, Ben Haim, Blavet, Honegger, Faure and Poulenc.

ART ON FILM
Monday, December 24, 8.30 p.m.
"Preservation and Destruction": 1. Saving the temples of ancient Egypt. 2. Janus — the dangers to our environment. Second evening in the series; in conjunction with the Israel Museum.

ANIMATION
Wednesday, December 26, 8.30 p.m.
The Adventures of Prince Achmet. The first full-length animated film in the history of the cinema (1928). In cooperation with the Goethe Institute.

DANCE
Thursday, December 27, 8.30 p.m.
"Threads" — a solo performance by Rina Shenfeld.

THE MARRIAGE OF MARIA BRAUN
Sun.-Thur.: 4.30 p.m., 7.15 p.m., 9.30 p.m.; Sat.: 7.15 p.m., 9.30 p.m.

GALLERY TALK
by Hanna Almog in the Raffi Lavie exhibition; Tuesday, December 25, 8.30 p.m.

AFTERNOON ADVENTURE AT THE MUSEUM
Perception and creation games for children. Wednesday, Dec. 26, 4.00-8.00 p.m. "Gallery Game" for grades gimmat-dalet. Thursday, Dec. 27, 4.00-8.00 p.m. "Gallery Game" for grades alef-bet. Prior registration and payment at Sherut Hahadracha, Tel. 267861, ext. 36. Explanation Sheets available for parents and children on Saturdays. Helena Rubinstein Pavilion 8 Rehov Tarsat. Visiting hours: Sun.-Thurs., 9 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free. Closed Sat. night. There is something to it After All workshop — exhibition on buildings in Tel Aviv. To book workshop and guidance, phone 299750. Film: "Houses and Buildings in Tel Aviv" 130 min. will be screened on Tuesday at 3.00 p.m.

ART GUIDE

Notices in this feature are charged at IL78.40 per line including VAT; insertion every Friday costs IL230.20 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem

ISRAEL MUSEUM. Exhibitions: Lou Derfman and 20 Years of CBS Design — Graphic works produced over 20 years for CBS Broadcasting Co. Yefim B. Ladshinski 1968-75 — a one-man show on Odessa. Tuvia Katz: Works on Paper 1960-78. Sam Francis: Paintings 1970-78. Yehoshua Elizur — Fabric sculptures. Joe Guindalage Pasada 1982-1978 — prints by the Mexican artist till Dec. 26. From the Museum's Collection: Jean Arp — plaster casts, reliefs and sculpture. The Marenmont Collection of Pre-Columbian Art — the human image. Neolithic Figurines from Elmer Haganin. Colour at the Youth Wing — activity corners for children. Exhibit of the Month in memory of Jay Eisenstat. Hanukkah lamps made from 18th century military belt emblems.

Florence Museum. Special exhibits: Statue of Obis — Egypt, 8th cent. BCE.

Presented by President Sadat to Deputy Prime Minister Yigal Yadin. Function and Design — the Talmudic Period. For visiting hours, please see display advertisement giving special events.

Galerie Visdon Nouvelle. Khatzot Hovotzer, Y.S. Hamiache. Original prints. Tel. 02-510964, 290931.

Tel Aviv

MUSEUMS
Tel Aviv Museum, Sderot Shaul Hamelech. Raffi Lavie, paintings. Christian Vogt, photographs. Helena Rubinstein Pavilion. There is something in it after all! — exhibition-workshop on buildings in Tel Aviv. Visiting hours: Sun.-Thur. 10 a.m.-10 p.m. Fri. 10 a.m.-2 p.m. Sat. 7-11 p.m., morning. 10 a.m.-1 p.m. Free. Helena Rubinstein Pavilion: Sun.-Thur. 9 a.m.-1 p.m. Fri. 10 a.m.-2 p.m. Sat. 7-11 p.m., closed.

this week at the israel museum jerusalem

CONCERTS
THE DEVELOPMENT OF THE ROMANTIC SONATA Part I
Victor Yoran — cello; Irina Edelstein — piano. Programme: Schubert — Sonata in E Minor; Brahms — Sonata in F Major; Franck — Sonata in A Major
Part II
Programme: Brahms — Sonata in E Minor; Grieg — Sonata in A Minor; Rachmaninoff — Sonata
Sat., 22.12.79 at 8.30 p.m.
Sat., 29.12.79 at 8.30 p.m.

FILM
Tue., 25.12.79 at 4.30, 6.30, 8.30 p.m.
"AMARCORD" (Italy, 1974) Dir.: Federico Fellini; Cannes Film Festival 1974.
FOR CHILDREN AND YOUTH
Sun., Mon., Wed., Thur. 22-27.12.79 at 8.30 p.m.
Walt Disney's "NO DEPOSIT, NO RETURN" with David Niven.
SPECIAL NOTE: From January 1, some areas will be closed at various times, as an economy measure.

VISITING HOURS:
Today, Friday, December 21 — admission free
ISRAEL MUSEUM: Sun., Mon., Wed., Thur. 10 a.m.-8 p.m. Tue. 4-10 p.m. Fri. and Sat. 10 a.m.-2 p.m.
SHRINE OF THE BOOK: Same as Museum except Tue. 10 a.m.-10 p.m.
BILLY ROSE SCULPTURE GARDEN: Same as Museum except Tue. 10 a.m. until sunset.
ROCKEFELLER MUSEUM: Sun. — Thur. 10 a.m.-5 p.m. Fri. and Sat. 10 a.m.-2 p.m.
GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Wed., Thur. 11 a.m. Thu. 4.30 p.m.
TICKETS FOR SATURDAYS: Buy in advance at Museum, main hotels and ticket agencies.
YOU WILL FIND QUALITY GIFTS AT THE MUSEUM SHOPS. 10% DISCOUNT FOR MEMBERS.
FOR DETAILS OF EXHIBITIONS, PLEASE SEE ART GUIDE COLUMN.

Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sun., Mon., Thur. 10 a.m. — 5 p.m. Tue., Wed. 3 p.m. — 10 p.m. Fri. closed. Sat. 10 a.m. — 2 p.m. Admission free on Saturdays.

The Study Area of the Museum are not in operation on Saturdays.

Children under 8 years of age are not admitted.

Organized tours must be pre-arranged (Tel. 03/425161).

Permanent Exhibition Gallery
The main aspects of Jewish life in the Diaspora, Past and Present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals, etc.

Temporary Exhibition Gallery: "Ghettos in Italy: Venice-Rome"
Special Exhibition: "Moses Mendelssohn and his Time"

Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2) Klauener St., Ramat Aviv.

Buses: 13, 24, 25, 27, 49, 74, 79, 572.

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- 21.12 14.00 Le Noct di Cabiria — Federico Fellini
- 22.12 19.00 Love and Death — Woody Allen
- 21.30 Casanova — Federico Fellini
- 24.12 19.00 Harper — with Paul Newman
- 21.30 La Dolce Vita — Federico Fellini
- 26.12 19.00 Gullietta Degli Spiriti — Federico Fellini
- 21.30 Sleeper — Woody Allen
- 27.12 19.00 Buffalo Bill and the Indians — Robert Altman
- 21.30 What's Up, Tiger Lily — Woody Allen

Screenings: Beit Aaron, 27 Rehov Hahinukh, M. Shaver Auditorium

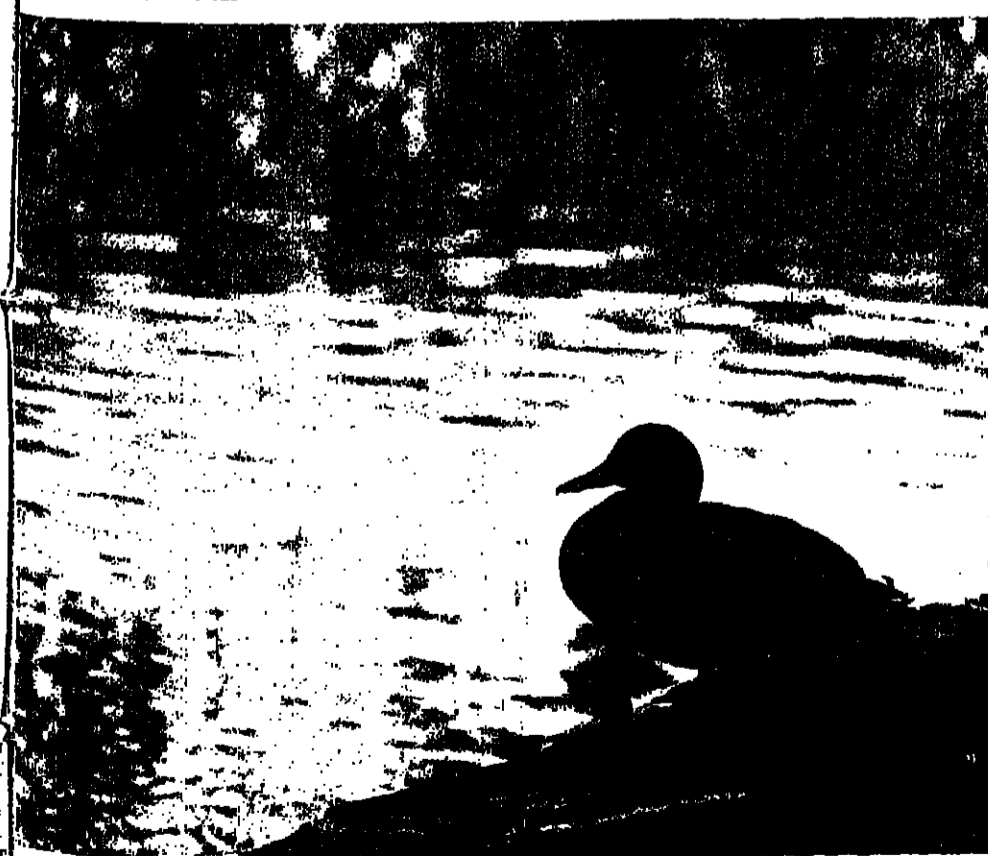
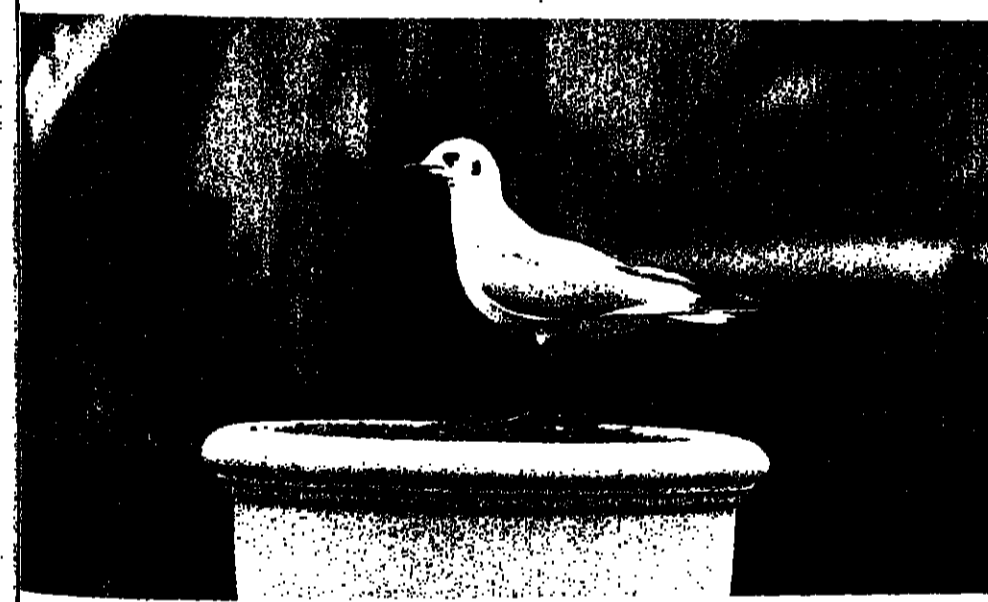
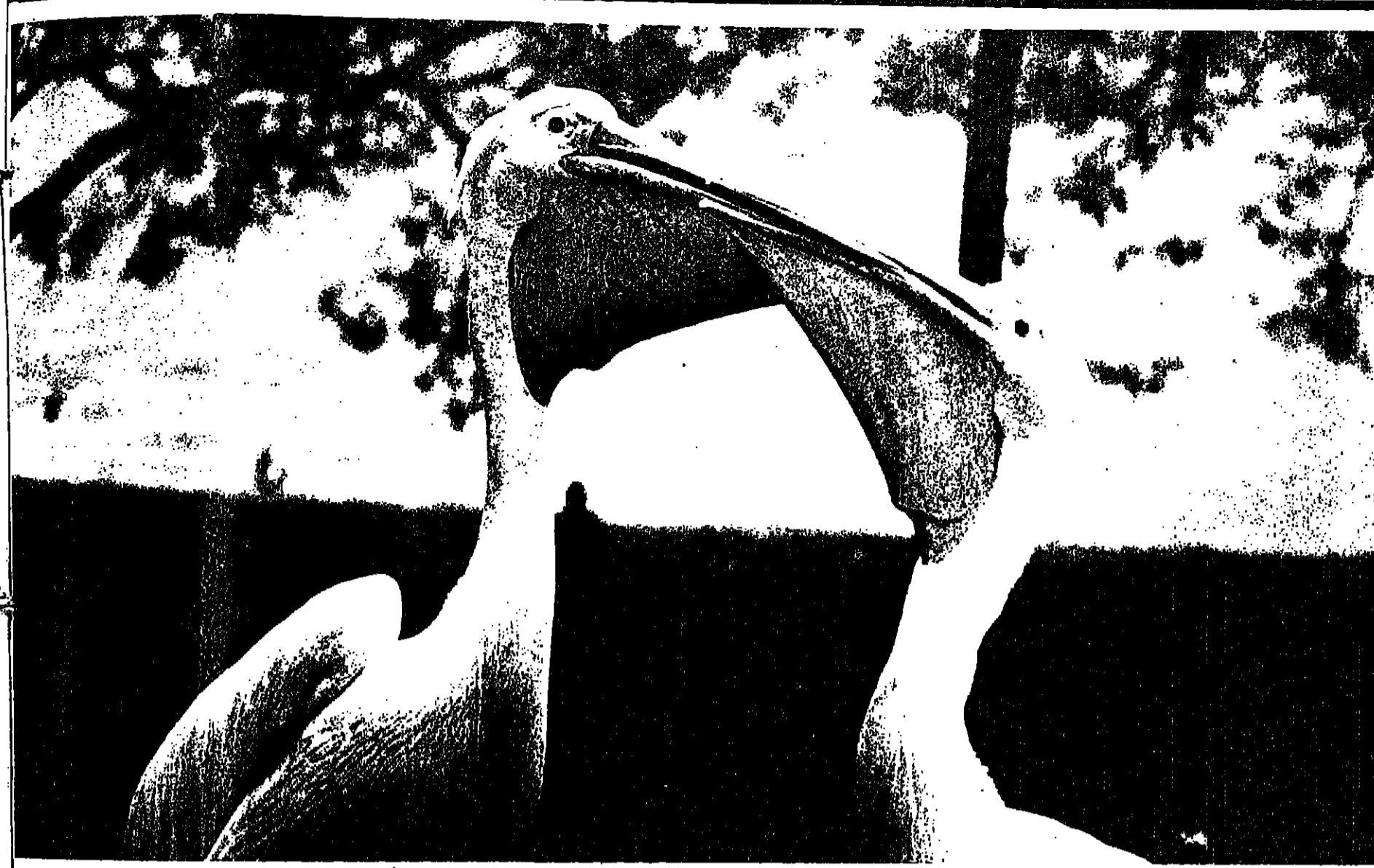
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Touching Heaven
Touching Earth

LIKE A DISCARDED ball-gown, the three-storey building at 8 Rehov Ha'ayin Het in Jerusalem hints at a glorious past.

Renewal in Musrara

The Post's JUDY SIEGEL describes an effort to rehabilitate an overcrowded former mansion in a Jerusalem slum quarter. The photographs were taken by Mike Goldberg.

Fleurs de lis hand carved in stone embellish the uppermost windows. Vaulted ceilings in the ground-floor flats arch gracefully. Capacious reception halls suggest fine living and generous hospitality. And throughout the house, the patterned floor tiles, cracked and faded now, still show traces of their original rich colours.

But for the 15 families who call it home, it is one of the worst apartment houses in the capital.

Built at the beginning of the century and owned by wealthy Arabs who fled the Musrara quarter in 1948, the abandoned structure was taken over by the government and quickly filled with families from North Africa. What was known as Musrara Street during the Mandate was renamed Rehov Ha'ayin Het (the Hebrew acronym for 78 in memory of the Jews killed in the attack on the Hadaassah convoy in 1948). The immigrants raised their many children between the thick stone walls, but most of the second generation have moved out and there are no babies left.

The years, bureaucracy, and the residents' apathy have left pockmarked plaster, exposed wiring, missing windowpanes, and an open, gabled roof that serves as a resting-place for pigeons. Gas balloons stand dangerously — and illegally — in the corridors.

Every morning, the six families, comprising 29 persons, who live on the top floor form an impatient line outside the two communal toilets (one without a seat) in a corridor below the open roof.

Emerging from their tiny "flats" into the roomy but unusable former reception halls that are central to each floor, residents scurry around in bathrobes in summer and in coats during the winter months.

A one-square-metre room opening onto the hall is the kitchen for one family. Another closet-like enclosure nearby is a lucky family's private toilet, peeling and shabby as it is.

Some families have a longer walk. Their living room-bedroom-kitchens are at one end of the floor, while an additional room — purchased for key money when someone else moved out — is at the other end.

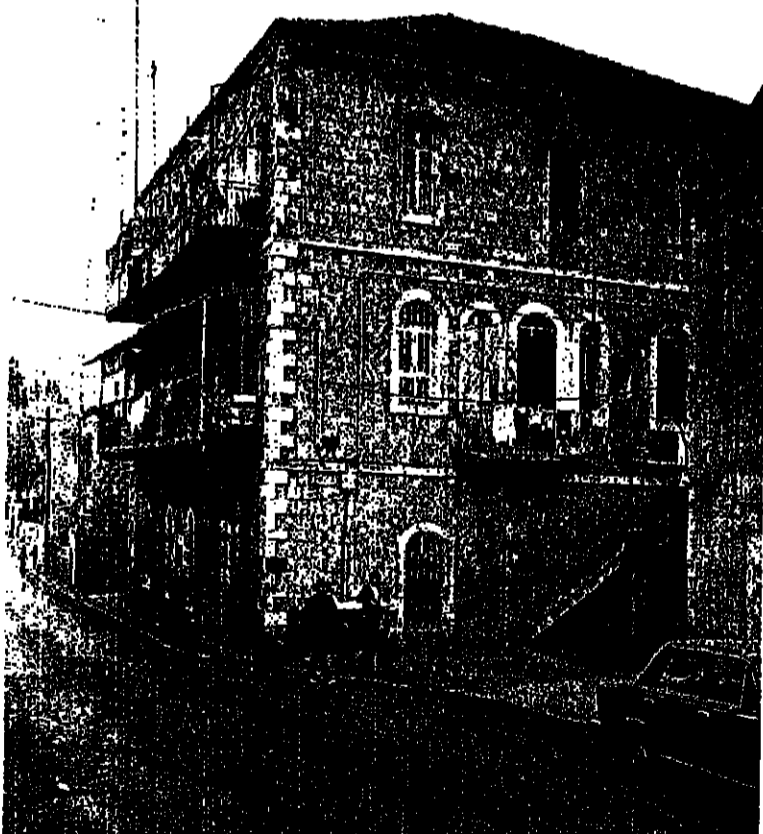
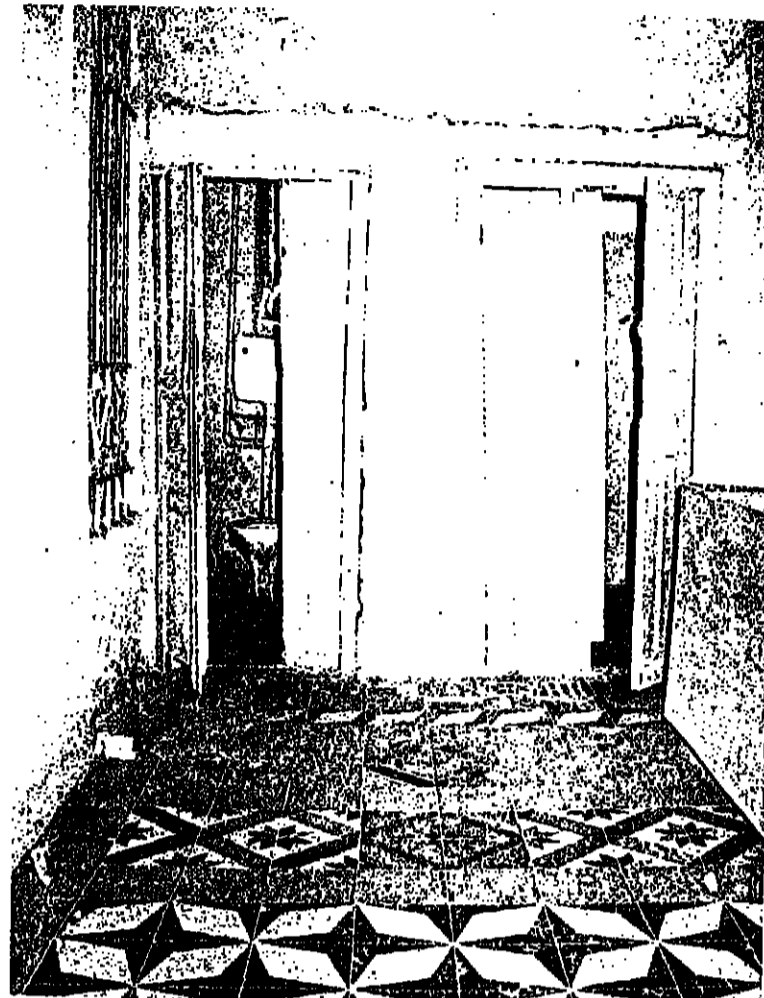
AMIDAR, the government housing company that owns the building and takes token rents of IL100 or so, makes regular repairs, according to Shmuel Prudovsky, director of the company's Jerusalem district. But things break down nevertheless.

Because the drain-pipes at the edge of the open roof become clogged with pigeon droppings, torrents of rain flood into the corridor below and all the way down the steep stairway leading to the ground-floor entrance. Amidar periodically repairs peeling plaster, but each winter brings out a new eruption of blemishes on the wall.

Amidar finally decided to renovate the whole interior of the building — the first such project undertaken by the company. Together with the Lands Authority and Project Renewal it allocated IL7m.



(Above left) The "backyard" of 8 Rehov Ha'ayin Het in Jerusalem is a littered alley. The sealed windows at left belong to one of the flats that will be rehabilitated to house residents temporarily. (Right) Twenty-nine people line up every morning to get into these two toilets. Note floor tiles.



(Above left) The once-splendid house in Rehov Ha'ayin Het in the Musrara Quarter. The hand-carved decorations over the upper windows give a hint of its glorious past. (Right) Mr. Strous strikes a proud pose in front of the flat he remodelled with his own hands. His wife sits above him.



GILA HAYOT, a Rumanian-born architect who graduated from the Haifa Technion, was chosen by Amidar to prepare the plans because, explains its director, "she cares not only about the way the building should look, but also about the human problems of the residents."

Prudovsky himself accompanied a social worker on visits to every family in the building.

The work is scheduled to begin "in a few weeks."

The first step, according to Hayot, is the construction of a new roof that would eliminate the problems of seepage, cold draughts and pigeons.

Then, three abandoned "flats" on the ground floor, now frequented by drug pushers, snakes and rats, will be rehabilitated.

"If there weren't any vacant

flats in the building, we wouldn't have been able to undertake such a project," observes the architect. "If we had to tell residents to move out for six or nine months and stay somewhere else — even in Musrara — they would have refused to budge."

With the three "transit flats," Amidar will be able to house families temporarily while work is underway in their

apartments, and bring in other families when the work is completed.

THE PROJECT has opened a Pandora's box of legal problems that are now being sorted out by a lawyer. Residents who paid key money for their flats must sign contracts agreeing to a reduction of space here and an addition of space there.

Hayot's plan preserves the architectural beauty of the structure while apportioning the wasted space among the families according to their needs. Some day, every family will have its own toilet and kitchen.

But visitors who ask what residents think of the project are greeted with cold cynicism.

"We moved in here 24 years ago when our children were babies, and still nothing has been done," said an old woman, who is eager to display her two small rooms. "Is that a kitchen? Is that a bedroom for five people?" she asks.

Shoshana, a 25-year-old seamstress, was an infant when her parents moved in.

"Every year, somebody comes here asking us questions and saying something will be done. But look at this mess."

Nevertheless, she is prepared to believe that this time, things may be different. "Gila came here and took a lot of measurements; she didn't just ask questions. Maybe it's serious this time."

THE RESIDENTS themselves cannot be held entirely blameless for the way the building looks.

"It's sad to say this, but many of them just sit and wait for the government or somebody else to do something for them," says architect Hayot.

On one morning visit to the building, I met a number of men who are unemployed although they are fit for work. One 20-year-old who was sitting in his family's flat said that the army released him because of a low physical profile. Asked why he hadn't found a job, he answered with a shrug of the shoulders.

Social workers who have dealt with the families claim that there is no hunger or physical poverty in the building, but cultural poverty, and an inability to initiate and strive. A single exception, a rose among thorns, is the Siroua family. The father and mother are deaf and dumb, as are three of their five children, who range in age from five to 15.

The father, a parachute maker who hasn't gone to work for over a year because of a back injury he sustained on the job, turned his two-room flat into a place of which any Rehavia resident would be proud. With financial help from Amidar, he built a gallery over part of the living room to serve as a bedroom for some of the children, papered the walls, hung curtains and a chandelier.

A visitor to the Siroua flat is greeted by a wall of clean stucco, a panelled door and marble tiles that extend one metre beyond the wall — all in marked contrast to the shabby hall it shares with other residents.

Despite the modern kitchen he built with his own hands (before his accident), the flat is marred by the placement of the family bathroom on an outside porch. The Sirouas must walk five metres to the end of the balcony to get to the bathroom. The renovation of the building will put the bath indoors.

A research study could be conducted to find out why some men with little means take things into their own hands, despite discouragement and despair around them, while others sit passively and hope for a miracle.

Cheer up a sour lemon

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CHRISTMAS EVENTS

CHRISTMAS SERVICE on Monday, December 24, at 6 p.m.
CHRISTMAS CONCERT on Wednesday, December 26 at 8 p.m.

by the "SINGERS OF PRAISE" choir
CHRISTMAS PARTY on Saturday, December 29 at 6 p.m.

EMBASSY OF THE FEDERAL REPUBLIC OF GERMANY

will be closed to the public on
Tuesday and Wednesday, Dec. 25-26, 1979

due to Christmas
and on Tuesday, January 1, 1980
due to New Year.

Handwritten text in a vertical box on the right margin, possibly a signature or note.

FROM THE MIDDLE of the 18th century until the 19th century was well advanced, the Jews of central Europe were preoccupied with Haskala, revolutions, communal change, and emancipation. Jews in eastern Europe were absorbed in religious life and its disputes, while suffering severely from poverty and oppression. Except that there, too, the great majority were extremely poor, all these weighty concerns hardly mattered to the Jews in England. The religious and intellectual movements by which some prominent Jewish historians define the onset of modern times in Jewish history, did not cross the English Channel. Therefore, Anglo-Jewish history has more or less been shunted aside because it did not fit well into established categories. Antiquarians and sentimentals could have it for themselves, it might be said.

Now Todd Endelman, a young Jewish historian in the United States, makes a notable debut by dispensing with clichés and old preconceptions and thoroughly studying English Jewry during the age when political and intellectual revolutions were shaking the world of their coreligionists on the other side of the Channel. He pays little attention to the political and legal status of English Jews, and even less to the economic activities of the well-off. But he does scrutinize the ways Jews actually lived, not only the wealthy in their suburban mansions but the majority who were poorer than — it can be said with assurance — any inhabitant of Israel.

MOST English Jews in those days were immigrants and the children of immigrants from Holland, Germany, and Poland. However, we had better revise the traditional picture of industrious, God-fearing, rather timid people who were ambitious for themselves and even more so for their children. The young actually received little if any education, secular or Jewish, and many were sent to work very early, usually to peddle goods in the streets. The Jewish poor thus bequeathed to their children what is called to-

Special category



A Jewish peddler. Detail from Hogarth's "Convassing for Votes."

THE JEWS OF GEORGIAN ENGLAND 1714-1880: Tradition and Change in a Liberal Society by Todd M. Endelman. Jewish Publication Society of America. xiv, 370 pp. \$14.80.

Lloyd P. Gartner

day the culture of poverty, and thereby practically insured that there would be little chance to escape misery and want. Family ties were loose, sexual promiscuity and violence abounded, and religious requirements were disregarded.

Many Jews became involved in shady business practices and even crime; court records show hundreds of Jewish offenders hanged or transported, mainly between 1770 and 1830. This too was assimilation, not that expounded by David Friedländer and Herz Homberg, nor of the sort played out in the wealthy salons of Berlin and Vienna, but what was practised in the

high society soon realized that despite upper-class religious tolerance and laxity, they could not really get in as Jews.

Nothing about being Jewish interested them, except some sense of filial piety in a few cases. Most converted to Christianity; to be more exact, they married Christians, had their children baptised, and finally took the step themselves. If there was a Haakala in England — the author doubts it, but I think there was — it was not important enough to engage the attention of intellectually serious Jews.

THE *kehilla* as depicted by Endelman was quite helpless in the face of these social and religious realities. It weakly proclaimed rules and bans, but before 1800 it seemed unable to come to terms with the reality that it had no coercive power at all in England. Only when the 19th century opened do we see the beginning of constructive effort at coping with the ills of Jewish society, as education and reform of the poor acquired institutional frameworks. For the middle class, a modernized yet orthodox synagogue service began to evolve, while for those just beneath that level there were respectable clubs and classes. Endelman stresses that none of this had to do with striving for emancipation, as on the Continent, nor with any philosophical programme. It was done in the spirit of English improvement, and did include some spicing of German-Jewish ideas.

Dr. Endelman's book deserves close reading and extensive discussion, which I think it is bound to receive. Upholders of the accepted views may reply, and so may some Anglo-Jewish historians. I too have several doubts, for example about the author's interpretation of religious observance, or of the Haskala in England, or about the relative absence of modernizing ideology. However, I have no doubt that this is a lively challenging study of modern Jewish history, and that we shall be hearing more from Todd M. Endelman. □

Erudite

POPULATION AND REVENUE IN THE TOWNS OF PALESTINE IN THE SIXTEENTH CENTURY by Amnon Cohen and Bernard Lewis. Princeton, Princeton University Press, 199 pp. \$19.00.

THIS BOOK is based mainly on research carried out in the archives in Istanbul many years ago by Professor Bernard Lewis who examined land population and revenue relating to the countries of the Fertile Crescent during the first cen-



ture of Ottoman rule. Lewis's work was interrupted, and what we have now consists of his own original drafts amended and amplified by work conducted later by Dr. Cohen of the Hebrew University as well as new matter written by him.

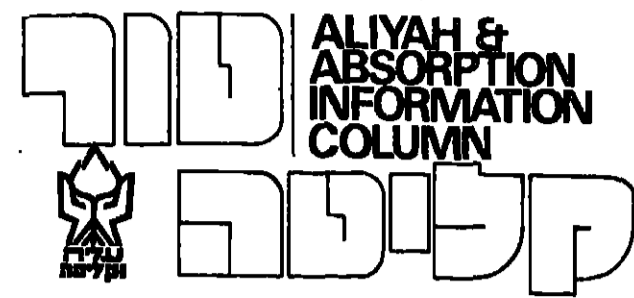
The original plan was to present a picture of Palestine in the early Ottoman period, followed by a documented analysis of the quarters, population and taxation of six of its towns — Jerusalem, Hebron, Gaza, Ramle, Nablus and Safad. This has now been achieved, and the authors do their best not only to unearth the material but also to present it in as manageable a form as possible.

In this respect their task has not been an easy one. The book includes so many tables and lists and footnotes that the non-specialist is bound to get completely lost. In each of the towns considered, and then in each of the quarters in the same town, a wealth of information is offered concerning the numbers, composition and distribution of the Moslem, Christian and Jewish inhabitants. Also discussed, analysed and dissected are the different headings of revenue, the manner of assessment and collection, and the destination of the money collected.

To give an example: According to Register 300 of 988/1585, the Jews of Safad lived in 12 quarters with names ranging from Portugal, Apulia and Calabria to Mustariba, Maghariba, Italian and German — with a total of 1,178 households and 83 bachelors. This may be compared to 1,089 Moslem households, 217 bachelors, 16 *imams* and *khatibs*, 37 *muezzins*, two cripples and six blind men. The various taxes collected are also given in great detail.

One of the conclusions reached by the authors on the basis of their research is that in the cities of Palestine, population and revenue showed a rather spectacular parallel development towards the middle of the 16th century after the Ottoman administration had been established. In the latter half of the century, however, recession again occurred. □

T.H.E.



How Much Does it Cost to Live in Israel Western Style

Part I

This series of articles on the cost of living first appeared in November-December 1978 under the title "Western Pensioners: How much does it cost them to live in Israel?" Though the primary research done for these articles was based on the expenditures of retired couples, many of the expenses encountered here apply to families with children and singles as well.

THE MONTHLY BUDGET

WHAT does a monthly budget look like? This article tries to give, in round figures, a breakdown of such a budget into its major components. This should allow prospective olim to work out approximate monthly costs for their own household in accordance with their personal preferences, individual life styles and last but not least, their financial possibilities.

Once more, costs and prices are given in dollars rather than Israeli Lira as the buying power of the dollar remains fairly stable compared to the fluctuations of the Israeli currency and the periodic price increases in the country.

If you have bought your apartment, there is an annual property tax (*mes rachush*) to be paid, which is estimated at a certain percentage of the value of your flat (reassessed periodically), but only one fifth of the sum is charged to new olim during their first five years in Israel.

MUNICIPAL TAX also varies according to location within Israel, the residential area in the town of city itself, and the size of the apartment. In Jerusalem, the most expensive, an average monthly figure for municipal tax for a two-bedroom apartment would lie between \$12- and \$15- in the good parts of town. A steep increase is expected in April 1980.

Whether buying or renting, apartment houses in Israel are almost invariably condominiums, with each tenant paying monthly HOUSE COMMITTEE DUES (*Va'ad Bayit*), which cover heating, hot water, cleaning and gardening costs as well as the ongoing upkeep of the building. Depending on the number of tenants (the more the cheaper), the length of the winter and the degree of the cold, it is once more Jerusalem which works out the most expensive, \$25- to \$60- the monthly average.

Information regarding the cost of renting an apartment will be found in Part II. Reprints of this and other articles are available from the Department of Information for Olim.

LICENSING FEES and the cost of utilities are uniform throughout the country. THE VEHICLE REGISTRATION paid annually works out at a monthly \$5.50 for the smaller engines and \$11 for the larger ones. The annual car radio licence is separate and comes to less than a dollar a month.

The TV & RADIO LICENCE (the two are combined) comes to under \$3.50 a month: it is paid twice a year. While this fee has practically doubled in Israel Pounds since last year, the amount in dollars has increased only slightly since the rate of exchange has only lagged a little behind the price increase.

This applies also to ELECTRICITY which, for the two-bedroom apartment of a retired couple making normal use of electric appliances, will come to \$15 and \$25 a month, and perhaps a little more during the winter, but very much more if electric room-heaters are used regularly.

An average TELEPHONE bill, not including overseas calls, might now come to a monthly \$20 to \$25 if you watch yourself and double that amount if you don't.

Cooking in Israel is usually done on GAS, delivered in the older buildings to each household in individual containers or provided centrally in the newer housing units. It may come to about \$8 a month.

WATER costs have also gone up in local currency terms but not as much as the exchange rate of the dollar has in the past 12 months. Thus the water bill comes to less in dollars, probably just over \$5 a month, though watering a good size garden might double the bill.

CAR INSURANCE, compulsory and full comprehensive, currently may come to \$335 and \$370 annually, or roughly \$30 a month for a medium sized car. For a car of 1.8 litres or more, it can be up to

\$480 annually, or up to over \$38 a month. These prices are for cars which are not new and when there is entitlement to a total no-claims bonus. Among other things, the insurance rate also depends on the number of persons driving the car.

For a brand new car and without a no-claims bonus, premiums currently run between \$800 and \$900, or \$68 to \$75 a month for 1.3 litres with two or more drivers, and to \$1,000 to \$1,350, or \$86 to \$112 a month for a larger car with two drivers. If you are entitled to a no-claims bonus there is a reduction of up to 60 per cent, but new olim must bring along a document to this effect from their previous insurance company abroad.

FLAT CONTENTS & PERSONAL BELONGINGS INSURANCE might be \$200 to \$300 annually, or \$16 to \$25 a month, unless there are exceptionally valuable possessions to insure. For owners of apartments, insurance for the premises themselves would add just under \$20 annually per each \$10,000 of the value of the flat.

Insurance companies often grant reductions of more than ten per cent on premiums paid in full and in advance for the whole year.

HEALTH INSURANCE may pose a problem for the over-80s who, as new olim, were until fairly recently automatically accepted by the local health schemes. If they have sons or daughters in Israel, they can usually join their insurance scheme as members of the family unit. Also, new olim who previously were members of a trade union abroad and bring the appropriate documentation along, will be accepted as full members by the Histadrut health fund. In addition, all olim pensioners may join a special program of the health fund at a monthly fee of roughly \$13 for a single person or \$19 for a couple, but they will have to participate with about 25 per cent per day for a hospital bed in case of hospitalization. During their first three years in the country, new olim pensioners can also be members of the Ministry of Immigrant Absorption health program which provides full coverage for about \$33 a month; the price is the same for one or more persons in the family.

However, people with major medical problems may not be able to join any of the above programs, and it is advisable that they take up this question with their alyah counsellor (*shaleach*) abroad BEFORE moving to Israel.

HOUSEHOLD COSTS — food, cleaning materials, minor daily expenses and moderate home entertaining — can come to anywhere between \$200 to \$300 a month. Prices are practically uniform throughout the country. Meat is expensive, with the best cut of fresh beef currently at \$8 and going down to just over \$5 per kilo (2.2 pounds) at the Coop Supermarkets which operate on a minimal profit margin. A kilo of frozen beef now costs between \$4 and \$6.40; turkey between \$2 and just over \$6 depending on the part of the bird; frozen chicken sells at \$2.25 and fresh chicken at just over \$3 a kilo; fresh fish costs just under \$3 a kilo. Certain prices continue to go up as State subsidies are gradually being withdrawn, though in dollar terms the price might actually be slightly below that of last year. Vegetables in season are still fairly inexpensive, and the price of eggs at 8 cents a piece is up by only one cent as compared to last winter. Coffee is expensive by local standards but has remained at \$3 for 200 grs. for a medium quality, but instant coffee now costs \$5 for 200 grs. Imported products are widely available but carry at least 100 per cent customs duty.

Prices for *Glat Kasher* meat are higher than those quoted here.

HOUSEHOLD HELP these days still comes to \$10 for four hours a morning if used once a week; this comes to a monthly \$45 plus roughly ten per cent for the compulsory National Insurance.

CAR EXPENSES, including petrol and periodic servicing but not major repairs, could amount to anywhere from \$100 to \$140 a month, almost double that of last year, depending on whether it is town or out-of-town driving and averaging about 650 miles.

THE COST OF CULTURE is a good deal lower in Israel than it is abroad when translated into dollars or any other foreign currency. A good concert or theater ticket is around \$5; a cinema ticket roughly \$2. Annual memberships for the museums come to about \$8 per person, with a small additional charge for any of the lectures, concerts or film shows the museums offer. An annual subscription for a daily newspaper now comes to about \$120, a 20 per cent increase over last year and the only substantial increase in the field of culture in dollar terms. A season ticket for the Israel Philharmonic Orchestra at about \$70 for a medium priced seat is now actually less in dollars, as is the season ticket for the Jerusalem Symphony Orchestra at between \$30 and \$40.

Most retired couples also set aside an arbitrary monthly sum for IMPONDERABLES — repairs, odds and ends, minor purchases — anywhere from \$30 to \$60.

New olim from the West usually come with sufficient CLOTHING to last them for a few years, and quite a few of them also like to stock up their wardrobes whenever they go on a visit to their country of origin. Clothes are rarely a major item in the budget of older people, so it has not been included here. However, as an indication of current clothing prices in Israel, and for comparison with prices abroad, a good man's shirt or trousers can run from \$20 to \$30, men's shoes from \$35 to \$75; a suit from \$150 to \$250. For a pair of ladies' shoes the going price is anywhere from \$35 to \$85 and for leather boots \$70 to \$100. A two-piece suit of good quality costs from \$120 to \$200; a winter coat between \$150 and \$200; a skirt from \$40 to \$60; a housecoat \$35 to \$60, a raincoat between \$70 and \$120. The 12 per cent VAT is included in these prices.

The Monthly Addition

Though one can manage on a good deal less, an average estimate of the monthly cost of western style living, including a car, comes to about \$670 — NOT including the rent if you have not bought an apartment.

— ALL PRICES QUOTED IN THIS SERIES OF ARTICLES ARE UP-TO-DATE AS OF NOVEMBER 1979 AND ARE SUBJECT TO CHANGE.

Parts II and III in this series will deal with the initial outlay necessary to set up house in Israel. (S.L.)

For reprints of these and other articles write to: English Publications Division P.O.B. 816 Jerusalem

IMPORTANT ANNOUNCEMENT

Interest rates on Loans for initial settlement have been raised since our column on financial assistance was published on November 30, 1979. Contact the nearest Ministry of Immigrant Absorption adviser "metapelet" for details.

HOW MUCH DID MONTHLY EXPENSES RISE IN DOLLARS?

We re-interviewed four of the couples that we had contacted last year to find out. The following table is a list of their monthly expenses (excluding rent) in *lira* and dollars for 1978 and 1979. Notice that while the *lira* amount has doubled, the dollar figure (in three out of four cases) has risen at approximately the same inflation rate as that found in English-speaking countries. The 1978 figures were calculated at IL18.50 to the U.S. dollar. The 1979 sums are calculated at IL30 to the U.S. dollar. (Thus the dollar amounts are actually lower than those stated).

ITEM	A — 1978	1979	B — 1978	1979	C — 1978	1979	D — 1978	1979
VAAD	IL500	800	500	700	700	1100	390	1000
ELECTR.	225	400	275	350	200	420	350	470
GAS	80	200	70	150	50	175	45	120
WATER	175	125	60	60	50	70	90	75
ARNONA	250	420	182	333	243	430	200	380
TV & RADIO	50	100	50	100	50	100	50	100
CAR LICENCE	185	325	105	180	105	180	105	180
CAR INSUR.	650	1310	400	500	407	681	330	420
HOUSE INSUR.	90	300	300	770	350	658	290	425
HEALTH INS.	900	1500	350*	1450*	doctor at Hadassah		489	525
PROP. TAX	—	—	100	150	—	—	90	130
TELEPHONE	250	500	250	650	200	400	800	900
CAR EXPENSES	1800	3700	1600	4500	800	2000	1500	3500
ENTERTAIN & SUBSCRIPTIONS	200	600	1000	1000	300	600	800	1000
CLEANING	600	—	600	1200	—	—	800	1750
FOOD & HOUSE	3000	6000	4000	8200	4000	10000	3500	7500
ODDS & ENDS	—	350	—	700	300	550	500	500
REPAIRS	—	200	400	—	300	550	400	1000
					clothes & dentist		2000	
	IL8915	IL16830	IL10442	IL18143	IL7765	IL19344	IL10729	IL19955
	\$482	\$527	\$564	\$638	\$420	\$645	\$580	\$665

* includes elderly mother

Communicated by the Ministry of Immigrant Absorption

THE JERUSALEM POST MAGAZINE

THE CREATOR of the immortal *Billy Liar* is also Fleet Street's top columnist. His twice-weekly musings in the *Daily Mirror* are an unflinching delight, based on the same fascinating mix of gentle humour and savage comment as the novel.

Keith Waterhouse's first collection of *Mirror* pieces, *Mondays and Thursdays*, was widely praised when Michael Joseph published it three years ago and now they've updated it with another sampling of his more recent work. Rest assured, however, that it's the mixture as before — affectionate nostalgia for his Yorkshire childhood, crotchety dismissal of current fads and fashions and merciless pillorying of the absurd behaviour of jacks-in-office.

In this collection, Waterhouse has probably produced the definitive study of that most ephemeral of all art-forms, the sandcastle (and he follows up this *tour de force* with a dissertation on rhubarb-leaf shelters). Dismissing the school of thought which is contented with an upturned pail of sand embellished with a couple of seashells and an ice-lolly stick bearing a crude representation of the flag, Waterhouse urges us to Think Big. This Christopher Wren of the foreshore explains how to emulate the builders of Venice, the excavators of the Valley of the Kings or the designers of Battersea Power Station. "Rome, so they say, was not built in a day," huffs Waterhouse. "Rubbish. We have built Rome in a single morning."

As far as I am able to ascertain, the columnist derived much of his education from Arthur Mee's *Children's Newspaper*, the adjunct to the popular educator's *Children's Encyclopaedia*. Waterhouse was not a subscriber himself, preferring to spend his pocket money "on more radical journals such as *Radio Fun* and the *Knockout*."

A bespectacled middle-class boy in the neighbourhood did subscribe, however, and his copy was delivered weekly by the young Waterhouse on his paper-round. To this day, says Waterhouse, the bespectacled subscriber (now a respected businessman) probably knows any number of esoteric facts of the sort the *Children's Newspaper* specialised in, such as why the sun is three million miles further away in June than it is in January. "I can tell him something he doesn't know, though," says our Keith, who used to read the magazine from cover to cover before delivering it. "He thinks the *Children's Newspaper* used to come out on Thursdays, and it didn't, it came out on Wednesdays."

If the boy ever noticed that it was stained with cocoa he probably assumed that Arthur Mee had been working through his lunch hour. Correcting the impression that childhood was passed in one long golden haze, Waterhouse devotes a column to the Board of Education official who was entrusted with the task of rounding up schoolchildren who'd gone AWOL. "I still have nightmares about him," he confesses, drawing an unforgettable picture of the "School Board," as he was known



"Carriages at Eight" by Frank E. Huggett (Lutterworth Press, £7.50) recreates, through scores of contemporary illustrations the fascinating world of Victorian and Edwardian vehicles. Elegant coaches were often adorned with splendidly turned-out coachmen wearing spurs, top hats and pink silk stockings. The less fortunate made do with horse-buses, hackney coaches, "trousers," or the rather unsavoury hansom cabs which piled for hire. A.B.

Red anteater

RHUBARB, RHUBARB and Other Noises by Keith Waterhouse. London, Michael Joseph. 208 pp. £6.50

FITS AND STARTS by Maurice Richardson. London, Michael Joseph. 256 pp. £6.50

Alex Berlyne

round our way, "dressed like an undertaker's assistant specialising in the funerals of debt collectors." A bowler hat jammed over his size nine ears and a dreaded ledger "said to contain the names of all the children who had vanished off the streets as the school bell rang for assembly."

There was no appeal against the School Board's verdict, it was generally believed, and when he found a truant the child was whisked off to a reformatory or worse. No excuse could save you from this fate, the young Waterhouse believed. "A convalescing measles victim, venturing into the front garden during school hours, could be seized — and the last his mother would see of him would be a pair of scrawny ankles disappearing over the privet hedge."

WHEN IT COMES to resurrecting the local duck-walk, Waterhouse is in his element (a duck-walk, for the uninitiated, is a length of pavement, boating-lake perimeter or park-bandstand circumference where the lads and lassies of the town perambulate in the hope of getting off with each other). Duck-walk etiquette required that you had to have your best friend with you, recalls Waterhouse — he'd be a snappy dresser, brilliant in the eye of the crows, you'd be rather scruffy. The girls followed,

nativity play in Yorkshire. The infants had been encouraged to act out the story in their own words and so a diminutive Mary was depicted as nursing her baby-Jesus doll with one hand and fixing a fish-fingers supper with the other when Joseph arrives home after a hard day at the factory.

"Now then Mary," he says, peeling off his overalls, "and how's our little Jesus?" "Ee," says Mary, the electric light making a halo round her mopet head. "He's been a right little bugger all day."

MAURICE RICHARDSON, who died last year, was a splendid old reprobate who was one of the most versatile journalists of his time. He invented the telegraphically-short crime novel reviews which are marvels of craftsmanship (a genre which *The Observer* is trying desperately to preserve under other hands) and the wit and style of his TV reviews far transcended what he called the "repertory of rot" which he was describing.

When not in his cups he contributed for over 40 years to *The Observer*, the *New Statesman* and *The Times Literary Supplement* and his versatility is the substance of *Fits and Starts*.

In his grand mood, despite the slept-in suits and awful, cracked shoes he habitually wore, he would write about a pub crawl in the company of the Marquess and Marchioness of Bath. Lady Bath was a member of the distinguished Tree family. Her mother was Viola Tree and her grandfather was the famous Edwardian actor-manager Sir Herbert Beerbohm Tree. Richardson saves to the last sentence Lord Bath's confession, made to him on a previous occasion while they were walking in the grounds of Longleaf, that he was an ardent tree-lover and liked to put his head against their trunks.

Reflecting on past glories, he recalls contemporaries at Oxford, including the Duke of Norfolk, "a slow developer, at one time thought to be educational-ly subnormal." Norfolk's crammer, realising that some extra inducement was necessary to arouse his pupil's interest in Latin, hit upon the bright idea of giving him pornographic texts to construe. "Lasciva puella... the lascivious girl," the Duke would translate painfully.

"Well done. Splendid. Now carry on; use your dictionary and find out what the lascivious girl gets up to." Then there was Evan Morgan, Lord Tredegar, subsequently the model for Ivor in Aldous Huxley's *Crome Yellow*. He had a gift for handling birds and once trained an Australian parakeet to creep up his trouser leg and poke its head out through his fly-buttons. The effect on old ladies can be imagined.

Edward James was a grandson of Edward VII. His mother, Mrs. Willie James, commonly believed to be the King's mistress, was actually an illegitimate daughter, begotten on the heather near Balmoral around 1870. She grew up to be one of the grand Edwardians we occasionally see portrayed on television. There is an unforgettable story of her sending to the nursery for a child to take to church.

"Which child, madam?" asked the nursemaid. "How should I know?" Mrs. James snapped. "Whichever one goes with my blue dress."

RICHARDSON'S work, however, took him into other spheres which be clearly found just as enjoyable. He once interviewed James Ferguson, aged ninety-three and believed to be Britain's oldest burglar. Richardson interviewed him at a Church Army Hostel in Brighton where the officer in charge had taken quite a fancy to the old rogue. Some of the old 'uns he had to deal with were right nasty, he told Richardson, but not old James. "He's a real good boy, he is. Aren't you, James?"

"That's me," said Ferguson, piously. He'd spent time in the Scrubs, Pentonville, Maidstone, Dartmoor, Parkhurst — you name it, and lost touch with his children decades ago. His favourite prison governor was Marriott of Chelmsford. Once he got into the same carriage with them at Exeter when a bunch of convicts were being transferred from the Moor to Parkhurst. "Hullo," he says, "convicts, eh? Any of my boys here? Any Chelmsford boys." Right pleased to see me he was. Gave me a cigar.

This *nostalgie de la boue* crops up frequently in Richardson's work. His reason for joining the Auxiliary Fire Service during the war is typical of the man: "At the fire station in Soho I saw a dwarf fireman having a pillow fight with a pretty firewoman. This looked just the service for me."

It was possibly this strain in his makeup which made him join that other Fred Karno's Army, the Communist Party of Great Britain, in the 'thirties, though one suspects that like his friend, John Wyatt, he, too, was a fancier of sectarian Red ladies — an acquired taste, I should think. Wyatt, however, took it to remarkable lengths. Preparing the hall for one meeting, Richardson observed Wyatt placing certain relics on the platform. These included Karl Marx's wooden chair, in which he wrote, and given his daughter Eleanor had which was also an urn containing poor ill-fated Eleanor's remains.

"I caught John," reveals Richardson, "eating a pinch of these ashes." Maurice Richardson was fascinated by animal life in general and by snakes, rats, cats and insects in particular. A sober review of a scholarly book on ants suddenly changes its tone and ends with a confession: "As a boy I often ate ants...they tasted sharpish but not unpleasant. I was put onto them by an old man I met on Woodbury Common. He told me that in vagrant circles they were known as 'the tramp's oysters'."

Bleewhere, a serious discussion of termite colonies by the old Red anteater reaches the following wonderfully characteristic climax: "The male is forced to lead a monogamous life in a dark cell, repeatedly fertilising the same queen. 'Perhaps,' Richardson muses, 'some of the Duke of Edinburgh's prejudice against all forms of collectivism is now more understandable.'"

THE TOP OF THE HILL by Irwin Shaw. New York, Delacorte. 346 pp., \$9.95. S.T. Meravi

Improved

THE TOP OF THE HILL by Irwin Shaw. New York, Delacorte. 346 pp., \$9.95.

S.T. Meravi

MIDWAY THROUGH this novel I learned that an American TV mini-series version of the same was being shown on the little king's neighbouring network. Just for fun I tuned in to an episode. TV has long been notorious for buying Irwin Shaw's name and book titles (*Rich Man, Poor Man, Evening in Byzantium*, etc.) and then passing off films with only the slightest resemblance to the originals.

This was different. What they'd done was to make another one of those mindless mini-series, all right. But it was nonetheless more thoughtfully done than the book.

Even television dramas aimed at the lowest taste must have clearly defined characters, tight construction, a carefully orchestrated pace, and properly mapped plot-lines. The TV chapter I saw had all of those things. The book had none.

TV even one-upped the novel by changing its locale from an unimportant Vermont ski resort to Lake Placid, thus working in a background of preparations for the 1980 Winter Olympics. It also changed the main character's secondary sport from hang-gliding to bobsledding, which better suits the setting, season and plot. From the one episode I saw, I also gathered that Hollywood was better at gathering up Shaw's loose plot threads than Shaw himself was.

THE NOVELIST apparently applied only his left lobe to this book. He begins with a typical enough Shavian situation: 38-year-old Michael Storms (TV calls him Stone) packs in wife and lucrative business in response to siren call of dangerous sport. Things, however, promptly fall apart. Old girlfriend at ski village is introduced, present husband seethes with jealousy, then girl is dropped from book altogether. Elaborate description of location of pistol, down to the secret button under the drawer, but pistol is never used. Lawsuit depends on finding knife in snow; knife never found, but suit is dropped, so no matter. Michael's fiery French pianist pal shows up, fleeing the law and accompanied by girlfriend who falls for Michael — but neither plot device develops into anything.

So it goes — or falls to go. This is a case of pure carelessness — or lack of caring. Shaw is enough of a pro not to commit howlers in sentence structure or syntax. But when a writer says in one paragraph that "the light was the colour of steel" and in the very next refers to "the steel-cold air." You know he simply isn't paying attention to what he's putting on the page.

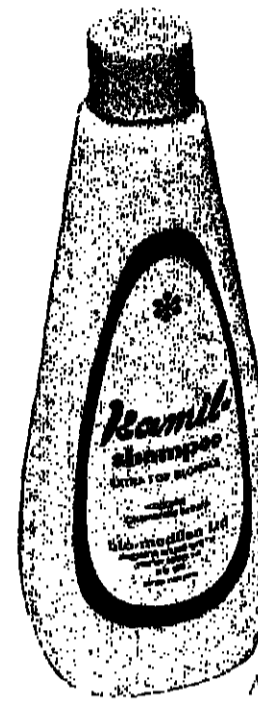
After some 20 books — and some of them quite respectable — it's sad to see an old pro satisfied with rambling muzzily into his scotch in front of the ski-lodge fire, instead of facing the challenges out on the slopes.

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IN THE FOOTSTEPS OF ST. PAUL



IN THE FOOTSTEPS OF ST. PAUL

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IN THE FOOTSTEPS OF JESUS

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Handwritten text in Hebrew: "האם זה לא היה..."

Raffi at midway

Gil Goldfine

IN THE early '60s, when the local art community was riding high on the coat-tails of the New Horizons group (Zaritaky, Stomatsky, Streichman) RAFFI LAVIE, who had already recognized and absorbed the importance of Aric Aroch and Aviva Uri, emerged as an important young talent. For many painters of his generation he effectively diverted the popularist stream of lyrical abstraction into another stream of non-objective painting, by creating images that were a pure amalgam of aesthetic responses and intellect. Lavie's pictures were entirely divorced from the established New Horizons norms of translating or modifying nature into an illusionistic, expressionistic or impressionistic style. Lavie also had a marked effect on the way Israelis went about the technical and physical applications of paint, graphite and collage elements to canvas or plywood.

"A Selection of Paintings" by Raffi Lavie, now at the Tel Aviv Museum is, as Director Marc Scheepers states in his catalogue introduction, "a mid-course summary of his work."

Tel Aviv born (1927) Lavie, as an adolescent was (and still is) captivated by music. This involvement led him to Kandinsky's literary tracts on the associations between music and painting, which in turn gave him material to formulate personal principles for the creation of an abstract picture. The influence did not merely lead him to translate musical ideas into visual forms. More basically, Lavie's early canons emerged from aesthetic judgements that proclaim the validity of form, line, colour and surface textures as independent elements, existing as objects in their own right.

But in most cases Lavie intrinsically juggles posters, printed magazine sheets, swaths of limited tone colours



Raffi Lavie: mixed media (Tel Aviv Museum).

and pencil markings (drawn or incised). Shape, line and colour are forced to integrate rather than just interact.

But struck by the uncluttered evenness of Lavie's pictures, the spectator searches in vain for canvas to canvas, for strong, distinctive, painterly deviations. Coherent conflicts or changes in a "period" sense hardly exist in Lavie's art. He rarely departs from self-imposed standards, which link ideology to the interchangeable, yet uniform, range of images (automated rough drawing, sharp rectangles and bold rushes of colour). Rare exceptions are his toned pink panels and the splendid spontaneity of early scribble paintings, an "infantile", Klee (or Twombly?) inspired style that dissipated quickly leaving only slight touches to flow through most of his later works. Maintaining

rigid "rules" of the game has allowed Lavie to develop a mature painted statement. On the other hand, his answers invariably remain facile. Because of his resolute blinking of other possibilities, Lavie's importance as an inventive easel painter has waned over the last few years.

Compensation for Lavie, however, has come in the classroom, where he has successfully passed on to his students a philosophy of an attitude towards art. More than any other painter of his generation, he has had a widespread effect as a teacher. Artists like Garbuz, Neeman and Geter have projected his edicts one step further into a multi-media fusion of picture, word and concept. But, sadly enough, it seems that many of his students are emerging as extensions of himself. (Tel Aviv Museum, King Saul Blvd). Through Feb.

A VERY selective and "tasteful" group of prints have been collated for the Bank Discount Album, a joint project of the bank and the Israel Association of Painters and Sculptors. All techniques are represented in this colourful array of graphic arts and the professional standard is high. The mixture of styles and approaches also achieves a wide blend. Artists participating are: Shimon Avni, Gad Ullman, Alkalai, Chanita Ben Jano, Hofstetter, Tevet, Lazar, Muntz, Nikel, Savir, Smilansky and Zimbalista. (Gillart, Gordon 86, Tel Aviv).

SEY is Scribbled Energy. SEY is DAVID AVIDAN'S way of telling us to create our own power, to seek freedom of movement and "ticks" in the universe. Like so many of his previous shows, Avidan's written ideas and formulas (often unintelligible) far outdistance his graphic work. In this show the black and white calligraphic drawings burst with pretentious energy — and are completely superfluous. Avidan would have been wiser to promote the concept without the "art." (Amalia, Arbel Gallery, Arlosoroff and Jabotinsky, Tel Aviv).

SHIFRA HARLAP shows quite above average drawings, which fluctuate between a basic actuality and abstraction and reveal a good deal of thought-out imagination (the bill scenes are the better of her miniature landscapes). Substance is given to her subjects by careful shading. Of the few oils, choice to the pastoral 36. (Bell Chagall, Haifa), Till Jan. 2

AUTUMN EXHIBITION (Free Organisation of Painters & Sculptors, Haifa) Along with some members' simultaneous show at Beit Hagefena, this one (with 50 artists) proves the considerable advance made in the chosen field of realism, although nowadays abstraction has kept in.

On the back of the glass

Meir Ronnen

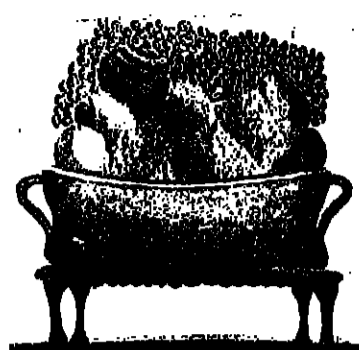
GABRIEL COHEN, Israel's most powerful and genuinely naive painter, has turned his hand, with remarkable immediate success, to a technique long beloved of folk artists in Europe and one used by Jewish painters in Safed over a century ago: painting on the back of glass. Cohen sticks to his familiar subjects: fanciful versions of Mecca and Jerusalem; evocations of the France of his childhood; the Dark Lady who tells his fortune, the latter framed with a vibrant halo resembling Jerusalem stained-glass lintel leadlights. There is also a lusciously oriental bowl of fruit, in colours that would have made Matisse's mouth water. And that's not all: in a Hanukka triple whammy, this gallery also offers a superb selection of signed CHAGALL etchings illustrating the fables of La Fontaine, a series first begun in 1926, many of them real masterpieces; and in honour of his current Tel Aviv Museum exhibition, the gallery's own collection of paintings, drawings and collages by RAFFI LAVIE. Most are from the vintage middle sixties and several of the canvases are as good as anything the artist has ever done. All in all, well worth a visit (Debel Gallery, Ein Karem).

ZVIBI GEVA, of Kibbutz Ein Shemer, is the younger brother of a brilliant kibbutznik conceptualist now in (public) retirement. He clearly has much of the family talent, though one's heart sank at first glance around the floor and wall objects in his installation: the language is that of the last two Documenta exhibitions summing up the late sixties and early seventies, with a dash of Bouys and Carl Andre, and a photo-in-painting piece *de la Tamar Geter*. Found objects and sheets of canvas draped with loops form weighted tableaux; blocked tunnels; elementary wheelbarrows containing oil post-cards; and ground sheets made of an army blanket, all associative. Most dramatic and jaw-dropping of all are art uprooted angle-iron fence post still embedded in its pathologically inadequate lump of concrete (a

metaphor for us all?) and an axe-blade with a book of psalms strapped to it for a blunt blade, the leather strapping also evoking *tefillin*. The latter piece is at once the most contrived and yet the most dramatically effective, almost shocking, thing in the whole show; and perhaps an indication of the path along which this young artist may effectively move. (Sara Gilat Gallery, Pinsker 4, Talbich) 4-6pm.

RAANAN LEVY, the young self-taught Jerusalem near-wunderkind has at last left adolescence behind; in his newest show of wash and colour drawings, etchings and two lithographs (made by the artist himself directly on the stone at Mourlot) he has begun to achieve a commendable maturity of both technique and spirit. Levy's largely monochrome world is more black than white and usually hints at the darker side of things, despite the occasional appearance of fairy tale figures. His slightly grotesque infants faintly recall those of Botero. Despite his figurative approach, Levy's greatest achievement in this time is in getting away from being merely literal; and in subordinating details to composition. Happily, he is on his way to emerging as a *wunderkind* after all. (Arta Gallery, Akiva 4, Jerusalem). Till Jan. 5.

SYDNEY MIRAZ, Castro-born, came here in 1967, graduated from the Bezalel and since 1971 has been producing serigraphs for leading Israeli artists at the Burston Graphic Centre and the Goldstein Atelier. This show of paintings on paper (in oils, pastel, oil-pastel, charcoal and watercolour and mixtures of several of these media) marks his debut as a painter; and a very creditable one it is too. Despite the fact that the mannerisms of Cezanne, Matisse and one or two familiar Israeli postures are very much in evidence, Miraz has a gift for distinctly personal composition (note how the sloping divisional lines are virtually identical in both landscape and figure pieces) and a pleasant sense of colour which works whenever he overpaints paper toned with a uniform background colour; the straight watercolours on white paper are much less impressive. The handling is boldly confident throughout. Miraz should now work at developing his own identity. (Jerusalem Theatre Gallery For New Artists). Till Jan. 17.



Gabriel Cohen; painting on glass (Debel Gallery, Ein Karem).

Mysteries of flake

Meir Ronnen

The Complete Graphic Works of William Blake. By David Bindman. New York, G.P. Putnam's. 492 pp., with 765 illustrations. \$45.

LIKE countless other British boys, then and since, William Blake (1757-1827), was apprenticed at the age of 14. He went to work for an engraver and was thereafter to eke out a living making reproductions of other artists' works. But the training this drudgery afforded gave him a freedom denied most other artists of his time: freedom from the deprecations, blurrings and censorings of other engravers and publishers when he wished to reproduce his own work.

Blake was one of the forerunners of the almost freehand use of the "mixed-media" approach used by so many artists today: he experimented with ways to etch his own handwriting so that it would not appear in reverse and thus circumvent the need for letterpress and costly printing bills for his poetic visionary books; and in the process mixed relief-etching with "white-line" engraving. He also hand-coloured a series of monotypes printed from colour painted on millboard; made colour etchings and hand coloured prints drawing over them with pen and ink.

It is unfortunate that this magnificent book, which comprises examples from everything Blake ever engraved for himself (his bread

Acquisitions fund for Israel Museum

By MEIR RONNEN

SOME IL6,000 was raised by the Local Patrons of the Israel Museum last Monday, at a "silent auction" of a few duplicate graphics from the Museum's collection. The money will be used to kick off the acquisitions fund to provide local patrons of the Museum, which will be its last building project for foreseeable future. Money for the pavilion is being raised by the patrons and the wives of the international diplomatic community. Among the works bid for on Monday were some little etchings by Sisley and Daubigny; a lithograph by Archipenko, the evening was held in the recently completed and quite magnificent, but strikingly unflattering home of Charlotte Bergman, who is situated in the grounds of the Museum and which houses part of her fine collection of early moderns. Mrs. Bergman was the generous hostess of the evening, has willed the house, with most of its paintings and sculpture, to the Museum; it will eventually be on view to the public as the home of a 20th century collector. Of its walls are outstanding paintings by Braque, Rouault and Dufy; and compositions by Henry Moore that are among the sculptor's best drawings, as well as works by a number of other artists.

DEFICITS FORCE MUSEUMS TO CLOSE While Monday's crowded happening was intended as the first of a series of events intended to enliven the rather gloomy Rockefeller Museum, it was decided this week that in view of the financial plight of the Israeli Museum and its Rockefeller affiliate, both museums will embark on partial closures as of next month. The Rockefeller will be closed together on Mondays, Wednesdays and Fridays; while various sections of the Israel Museum will be closed for half days or several hours a day on a rotating basis.



Engraving from the "Book of Urizen", part of "A Small William Blake" published in 1794 and 1796. This relief-etching Book of Urizen (Museum) is reproduced here actual size, as it is (from the am's edition reviewed below.

and engravings of other works are righty other *l'homme*, with a catalogously adequate in-brief and notes to the producer chiefly concern plates provenance and ed are must be many dating of potential lay thou for this book who custat by Blake and are

Mishnaic cakes at Rockefeller

Post Art Editor

ADREDS of invited guests to opening of an exhibition of Mishnaic cakes at the Rockefeller Museum in Jerusalem last Monday, were treated to a "silent auction" of a few duplicate graphics from the Museum's collection. The money will be used to kick off the acquisitions fund to provide local patrons of the Museum, which will be its last building project for foreseeable future. Money for the pavilion is being raised by the patrons and the wives of the international diplomatic community. Among the works bid for on Monday were some little etchings by Sisley and Daubigny; a lithograph by Archipenko, the evening was held in the recently completed and quite magnificent, but strikingly unflattering home of Charlotte Bergman, who is situated in the grounds of the Museum and which houses part of her fine collection of early moderns. Mrs. Bergman was the generous hostess of the evening, has willed the house, with most of its paintings and sculpture, to the Museum; it will eventually be on view to the public as the home of a 20th century collector. Of its walls are outstanding paintings by Braque, Rouault and Dufy; and compositions by Henry Moore that are among the sculptor's best drawings, as well as works by a number of other artists.

Blake was a curious mixture of naive and neo-classical, a conservative who resisted the coming of mannerism and romanticism and yet who, on the other hand, seemed to prefigure much of the formalisation of the pre-Raphaelites and even the proto-expressionism of Edward Munch. Perhaps his greatest immediate influence was on Samuel Palmer and Fuseli (who also influenced him) yet his work was so very powerful that it impinged on the consciousness of many subsequent generations of English artists. Blake still looms in the background like one of the father-figures he was so fond of depicting.



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SPECIAL ORATORIO PERFORMANCES

(in the framework of the "SACRED MUSIC FROM JERUSALEM '79")

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The Bass Clef Chorus and the Better Half Singers (Director HELGA ANDERSON); Emek Hafer Choir (Director: MAYA BHAYIT).

AT THE JERUSALEM THEATRE, Saturday night, 22.12.79 at 8.30 p.m.

"WEIHNACHTS" oratorio by J.S. BACH
conductor: H.R. ZOBELEY
Soloists: CILLA GROSSMEYER (soprano); BIRGIT FINNILA (contralto); KARL MARCUS (tenor); BENJAMIN LUXON (baritone).
Münchner Motettensänger (Director: H.R. ZOBELEY)

AT THE JERUSALEM THEATRE, Tuesday, 25.12.79 at 8.30 p.m.

"ELIJAH" oratorio by MENDELSSOHN
Conductor: STANLEY SPERBER
Soloists: GILAH YARON (soprano); MIRA ZAKAI (contralto); ERLAND HAGEGARD (tenor); BENJAMIN LUXON (baritone).
Münchner Motettensänger (Director: H.R. ZOBELEY); The Bass Clef Chorus and the Better Half Singers (Director: HELGA ANDERSON); The Upper Galilee Choir (Director: STANLEY SPERBER); The Zamir Choir (Director: TAMAR KLEINHAUS).

At BINYENI HA'OOMA, Wednesday, 26.12.79 at 8.30 p.m.

Tickets available at the Jerusalem Theatre box office (Tel. 02-667167) Sunday-Thursday, 4-8 p.m., and for ELIJAH — on the evening of the concert, also at the box office of Binyeni Ha'Ooma.

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IF I WERE to tell readers that my household has been sitting around an oil lamp and dining on soya substitute for meat, they would get a distorted picture of the economic situation. Things aren't quite so bad. We've merely been trying out some new and some improved products on the market — which may of course be useful in hard times.

The oil lamps, while appropriate for Hanukka week, really had nothing to do with the holiday. They are imported by a new immigrant from New Zealand, and their primary use is decorative rather than utilitarian. Nobody is going to buy one to economize on the electricity bill. On the other hand, in our all-too-frequent power failures, an oil lamp would be a very useful thing to have on hand.

While I am not particularly keen to promote imports at this stage in our economic plight, I must confess that these "LampLight Farms" oil lamps are charming — and not particularly expensive when compared with other types of non-electric emergency lighting. After the last protracted blackout in Tel Aviv, I went out and purchased a locally-made Tadrin "Renor 7" lamp, which is made to resemble an old-fashioned kerosene lantern, but actually works on a big-cell battery. It is not very aesthetic, as the base of the lamp is the naked six-wolt battery, which accounts for IL 288 of the retail price of IL 749.

There are some cheaper, imported, battery-operated lanterns, but most of these are fluorescent, which I don't happen to like.

I WAS THEREFORE impressed when Charles Schneideman showed up in my office with samples of the LampLight Farms oil lamps, and told me that the medium-sized ones retail for IL 600 to IL 700. These are "bright enough to read by," he assured me and, having tried one out in a darkened room, I am inclined to agree. It seems to give as much light as, or more than, the Renor 7, and it's certainly more romantic, if somewhat less practical.

There are smaller LampLight lanterns too, from about IL 280, and large, ornate ones going up to IL 2,200. One reason these lamps are relatively inexpensive is that they are classified as "glassware" for customs purposes and thus carry a duty of only 28 per cent. And although they are designed in the U.S. they are actually manufactured in Wales, which cuts transport costs.

These oil-burning lamps are intended to add atmosphere to dinner parties and other intimate gatherings, in place of candles. They are particularly decorative because they burn scented, coloured oil (red, blue, green or yellow) visible through the glass bowl. The specially-treated oil, from which the sulphur has been extracted, only exudes its scent when the lamp is extinguished. A bottle of 985 ml. of oil, which will burn for 300 hours, costs IL 168. But even the smallest lamps come with sufficient for 80 hours. Schneideman claims the lamps are "100 per cent safe," and that the oil itself is less combustible than ordinary kerosene. If a LampLight lamp is accidentally overturned, it

Light on the budget



MARTING WITH MARTHA

will extol himself, he says. Spare parts available here.

SOME OF OUR Israelis, Schneideman told me, have found that lamps can be used as night lights, kept burning throughout the 25-hours.

The LampLight Farms lamps come in styles ranging from the rural rustic "Harvest," "Grandpa's B," "Dr. Parsons Miracle Lamp" to Victorian-style "Elegance" ("Princess Anne") and even a modern "Concorde." They range in height from about 20 cm to over 40 cm.

They are increasingly available at gift shops and department stores. Schneideman will to individuals at his Ramat Hasharon "Tradema" agency (10 Rehov Trumim, 08-481910) but at the regular recommended retail prices. About the only place where the lamps at a considerable discount is at Superstore, Kof Bo in Haifa, where the large, elaborate "Sainyase" model, for example, is for IL 998 instead of the usual IL 1,200.

Charles and Jan Schnerman, who have only been in Israel seven months, also import Ormerod silverware, Aynsley and Regey chinaware, Delina brushed Winward copperware from England and Lillium copperware from Italy. They are negotiating for the agency of Noritake dinnerware from Japan and Waterford crystals from Ireland. They hope eventually to export locally-made giftware, as they used to do in New Zealand.

YOU DON'T HAVE to eat by lamplight to enjoy dishes made from, or stretched with, soya meat-substitute. I attended a brightly-lit buffet luncheon mounted at the Dan Hotel recently to demonstrate various uses of Blueband-Telma's "Shefa Mince," the new commercial name of the dehydrated vegetable protein. It all looked perfectly appetizing, from the soya-and-avocado cocktail through the Chinese egg rolls and Mexican chili con carne to the apple-and-soya strudel. As for taste, it was a matter of personal opinion, and had more to do with the seasonings than the soya.

Soya substitute for meat could almost be used as an economic barometer of this country. It seems to make its reappearance every time the economic situation gets wobbly. It is certainly not new here. A decade or so ago, U.S. immigrants opened a factory in Arad called Shefa and began producing from soybeans what it called "structured vegetable protein." It came in dehydrated form as little chips, or chunks resembling shnitzel, and for a while also in frozen form. About four years ago, Shefa was sold to Blueband-Telma, although one of its founders, Sol Katzen, remains its part-time adviser.

For the past few months, virtually no Shefa soya products have been available, because of the fire at the Etz Hazayit factory, a major supplier to Blueband-Telma. Now the dried soya is back again, in a new, colourful bag labelled Shefa Mince in English and *Pellei Shefa* in Hebrew.

The 200g. bag retails for IL 19.90.

When soaked in water as directed, this amount becomes equal in weight and protein value to 600 g. of meat. This means that a kilo works out to about IL 35 — about a quarter of the cost of the cheapest boneless meat.

THERE ARE SEVERAL uses for the processed soya: It can be used in place of meat altogether, for the sake of vegetarianism or economy. It can be a boon in kosher households, for dishes traditionally made with meat can be adapted for dairy meals. Another way to use Shefa soya is as an economy stretcher in recipes calling for minced meat or fish. The recommended proportion is generally 30 per cent Shefa soya chips (after soaking). Yet another suggestion is to utilize soya as part of the filler in pastry recipes — to add protein value and to replace more costly substances such as nuts.

The new Shefa Mince differs slightly from its predecessors in that yeast extract has been added to the soy protein. Blueband's chief technologist, Avraham Ozer, explains that this has been done to make it more easily digestible; the yeast helps break down the carbohydrates which comprise about 40 per cent of the soya. Fifty per cent is protein. Maybe this will

solve the problem of people I know who used to complain that the old product gave them diarrhoea.

According to current directions, you prepare Shefa Mince for use by soaking every cupful of chips (100 g.) in a matching cupful of hot or boiling water (which weighs 200 g.). When the water is absorbed, in about 30 minutes, you will have three cupfuls of wet chips weighing 300 g. In protein value, this is equal to about the same weight of lean beef, and has the added advantage that it is cholesterol-free. As for calories, every 100 g. of the dry mince contains about 280.

IF YOU USE your ordinary recipes — say for spaghetti sauce or chili con carne — but substitute Shefa Mince for about one third of the usual ground meat, you will find that the chips have a chewy, almost rubbery, consistency which can easily be distinguished from the bits of meat. As for flavour, the soya has almost no taste of its own, but picks up the flavours of the spices around it. It needs more salt and spices than meat alone.

Personally, I don't mind the chewy consistency, but other members of my family were not so happy to find it in their chili con carne the other day, and told me in no uncertain terms that they would let me know "when our economic situation necessitates this kind of austerity."

I think I would have been wiser to follow Lillian Cornfeld's advice to put the soaked chips through the meat grinder together with the beef, or to give the wet chips a whirl in the blender to reduce their size.

Mrs. Cornfeld had ample experience with the use of soya when she was chief dietician for the Malben institutions for the elderly. Her newly-published cookbook, *Israeli and International Cookery*, has a section on the use of soya vegetarian protein.

She recommends soaking and squeezing the chips, adding them to some fried onion, and then grinding them together with beef, chicken, fish or cooked liver. Her suggested proportions are 50 g. of dry chips to 250 g. of meat or fish. "Makes excellent hamburger; gefilte fish and chopped liver. All tastes like the original product," she writes.

It may be a good idea to test the family's reaction by starting with very small additions of soya substitute in meat dishes, and gradually increasing the proportion if there are no adverse comments. As for unground moistened chips, I used to get away with them in tuna fish salad and in dairy spaghetti sauce with melted cheese.

If you want recipes, in Hebrew, utilizing Shefa Mince you can write to Shefa Protein Industries Ltd., P.O.B. 38, Arad, enclosing a stamped, addressed envelope.

For the time being, the mince is available only as dried chips in a 200 g. bag. Blueband-Telma says it may eventually resume the manufacture of the soya shnitzels, which used to be popular with vegetarians, and make the protein available again in frozen as well as dehydrated form. They should also go back to economy-size packages for serious users of Shefa protein. □

Martha Meisels

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